

VOLUME 69

MAY, 1922

NUMBER 2



THE INLAND PRINTER



THE LEADING
BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE 40 CENTS

PUBLISHED BY THE INLAND PRINTER COMPANY, CHICAGO, ILLINOIS

Single Types Are Best

MONOTYPE

Much more than a mere machine



PERFECT FLEXIBILITY of type composition is attained by the MONOTYPE—and is possible on no other machine. Monotype single-types have *two exclusive qualities*: The elasticity of rubber when the composition is being done; and the durability of foundry type when the form is being printed. Ask yourself this question: Is *perfect* typography possible without the participation of the Monotype? The example on the right of this page proves the power of the Monotype to attain complete flexibility in the distribution of white space. This power is *exclusive* to the Monotype. Single types *are* best.

Example of Flexibility

NOTE—The following lines were set on an ordinary Monotype Keyboard, in the regular way, and cast from ONE matrix case, using the same font of matrices for each line. This feature on a composing machine is as necessary as it is *exclusively* Monotype.

keyboard	keyboard
keyboard	keyboard
keyboard	keyboard
keyboard	keyboard
keyboard	keyboard
keyboard	keyboard
keyboard	keyboard

Such letter-spacing cannot be done by hand, nor on any machine other than the Monotype.

The Monotype

The Barrett

LANSTON MONOTYPE MACHINE CO.


PHILADELPHIA

NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

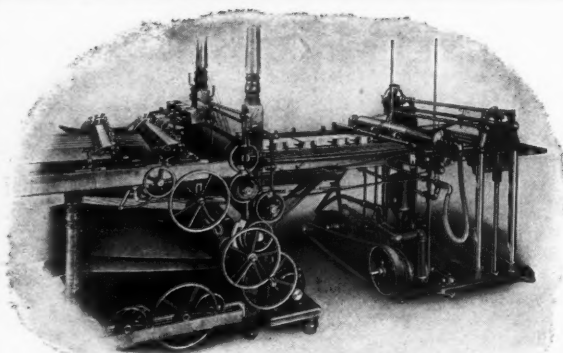
The Barrett Adding, Listing and Calculating Machines are Merit-Proved and Monotype-Made. Portable, Noiseless, Proves the Work—PRINTS the Proof. Ask for demonstration.

You, too —
should stock Lakeside!

T IS IMPOSSIBLE for a printer to serve his clients without carrying some bond paper in stock to rapidly fill rush orders. The selecting of this bond must be done with utmost care. It must first be a bond of standard quality; it must come in a wide variety of sizes, weights and colors; it must be easily and quickly obtainable; it must run uniform in quality and color; it must be accompanied by a good selection of envelopes; the colors must be clear and rich; the bond itself must be reasonably priced. And it must be backed by a reliable house that guarantees its constant quality. Hundreds of printers have put Lakeside Bond on their shelves, because it satisfactorily meets each and every one of these demands.

You, too, should stock Lakeside

BRADNER SMITH & COMPANY
175 WEST MONROE STREET
CHICAGO



HICKOK Automatic Paper Feeders

The days of real competition are here again. In order to survive, your ruling plant must be equipped with the most up-to-date and labor-saving machinery. The Hickok Ruling Machinery and Feeders are the last word in efficiency. We have been in this business over seventy five years.

THE W. O. HICKOK MFG. CO.

ESTABLISHED 1844

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens, Bookbinders' Machinery

A Printers' House Organ

*Written to Help You Build
Direct Advertising and Printing Sales*

Manuscript—informative, interesting, friendly—sufficient for 16 pages and cover, will be furnished you monthly. Written from experience gathered in ten years of magazine and advertising agency writing. In Chicago it is a demonstrated success. You will be given exclusive mailing rights in a large territory. With this service you eliminate the worry and difficulty of providing high-grade, well-written and to-the-point material. Copy comes to you on time. Make-up and printing done in your own shop. You'll find it profitable and a real builder of good will.

Address OREN ARBOGUST
525 S. DEARBORN STREET, CHICAGO

The INLAND PRINTER

Vol. 69, No. 2

HARRY HILLMAN, Editor

May, 1922

Published Monthly by

THE INLAND PRINTER COMPANY

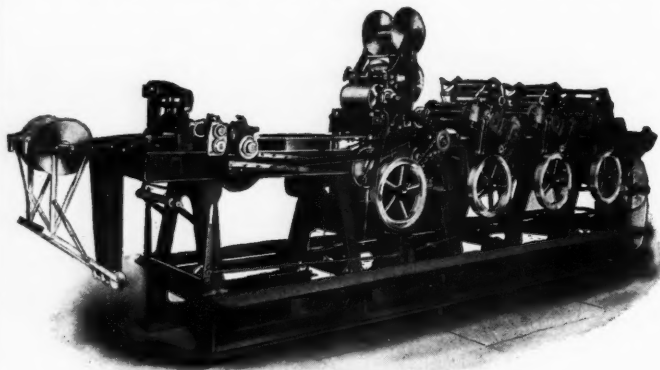
632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Once Through the Press Completes the Job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The NEW ERA Multi-Process Press can be assembled to print in any number of colors on one or both sides of the stock.

A great variety of operations can be performed. Send us samples of your multi-color or difficult operation work and let us show you how economically they can be produced on the

NEW ERA MULTI-PROCESS PRESS

Built by

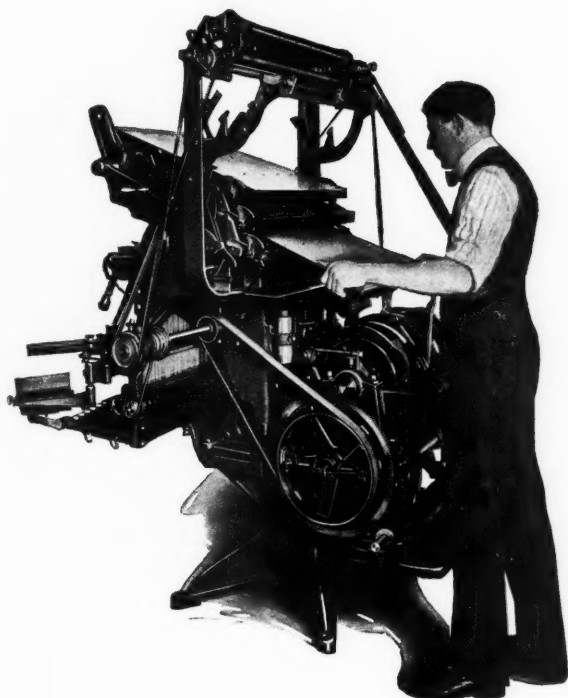
The New Era Manufacturing Company

Straight and Cedar Streets

Paterson, N. J.

5th Reason WHY the INTERTYPE IS "The *Better* Machine"

This is the fifth of a series of practical talks on Intertype construction. More will follow. Watch for them!



The bottom magazine of any three-magazine Intertype, as well as the middle and top magazines, can be removed and replaced in fifteen seconds. This has been a feature of all three-magazine Intertypes since they were first brought out six years ago.

**"Intertype" stands for
Interchangeable typesetting machines**

Are you receiving our new series of monthly illustrated leaflets on "INTERTYPE FEATURES"? If not, send for them.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N. Y.

550 Rand McNally Building, CHICAGO
303 Glaslyn Building, MEMPHIS

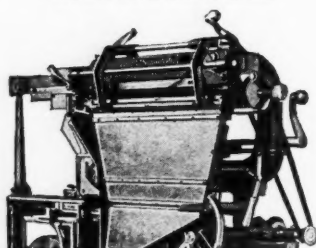
306 Aronson Building, SAN FRANCISCO
Canadian Agents, Toronto Type Foundry Co., Ltd.

British Branch, Intertype Limited, 15 Britannia Street, King's Cross, London, W. C. 1

THE LINOGRAPH—MODEL 3

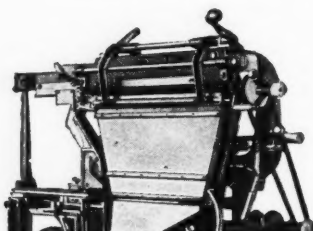
A Typesetting Machine that Will Grow With Your Business

WITH ONE MAGAZINE



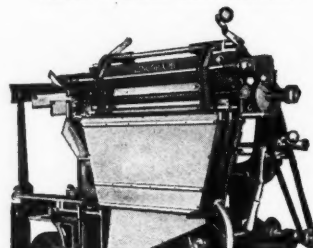
The printer who has no immediate need for a large and extensive typesetting equipment, yet who expects his business to expand, will never regret buying a LINOGRAPH Model 3, with one magazine; *because—*

WITH TWO MAGAZINES



When his business does increase and warrants a larger equipment he need not replace his machine. Just order another magazine with another set of matrices—set it on the machine, hook it into place and he has a two-magazine machine.

WITH THREE MAGAZINES



Later he discovers his business has expanded and grown so much that a third magazine and set of matrices are necessary. He secures them, places them on the machine, drops down the hooks, and he has a perfectly functioning multiple magazine typesetting machine.

All is accomplished without the slightest addition or change in the construction of the machine. The Model 3 LINOGRAPH can be changed from a one magazine machine into a two or three magazine machine in just the time required to place the magazines—and that is but a few seconds.

More than Three Magazines

It is entirely practical to have as many magazines and sets of matrices as your business requires. Merely arrange them in a rack or cabinet within the operator's reach and any or all the magazines may be changed in a few moments. If there is more than one Model 3 in your plant the magazines may be used on either or any of them, for these magazines are absolutely interchangeable.

Write today for detailed information about this really wonderful typesetting machine.

The Linograph Company
Davenport, Iowa, U. S. A.

EUROPEAN REPRESENTATIVE
ETABLISSEMENTS PIERRE VERBEKE
BRUSSELS, BELGIUM



AUSTRALASIA, SOUTH AMERICA
PARSONS & WHITEMORE
299 BROADWAY, NEW YORK CITY

THE LINOGRAPH WAY IS THE EASIEST WAY

When a Belt Breaks

—These Little Fellows Will Save
You a Lot of Needless Grief



Size No. 00
For Tapes up to
 $\frac{1}{16}$ Inch Thick.

**Our New
Size No. 1**



For Tape Belts
 $\frac{1}{16}$ Inch to $\frac{1}{8}$ Inch
Thick.

Size No. 15

For Belts $\frac{1}{8}$ Inch
to $\frac{1}{2}$ Inch Thick.

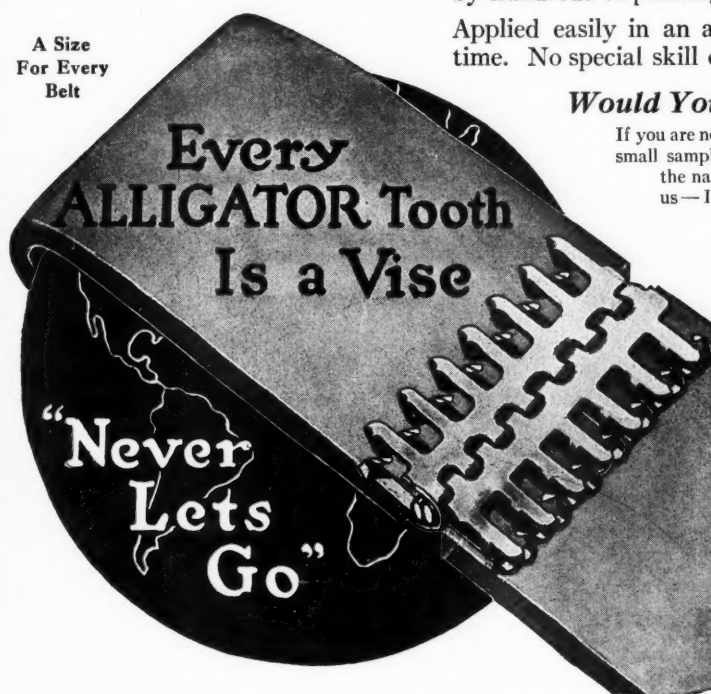


ALLIGATOR TRADE MARK REG. U.S. PAT. OFFICE STEEL BELT LACING

For the light tapes on newspaper presses, for the light drives on Gordons, and for every belt way up to your largest main drive, use Alligator Steel Belt Lacing. Save unnecessary delays and expense. Used already by hundreds of printing houses.

Applied easily in an average of 3 minutes time. No special skill or equipment needed.

A Size
For Every
Belt



Would You Like a Sample?

If you are not using Alligator now, may we send you a small sample on a tape or a belt, our literature and the name of a convenient supply house. Write us—It's worth your while.

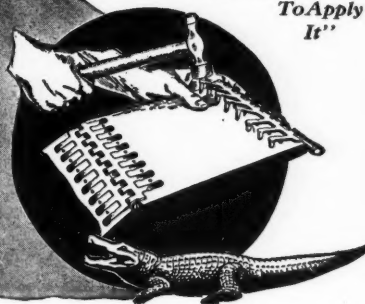
Flexible Steel Lacing Co.

4655 Lexington Street

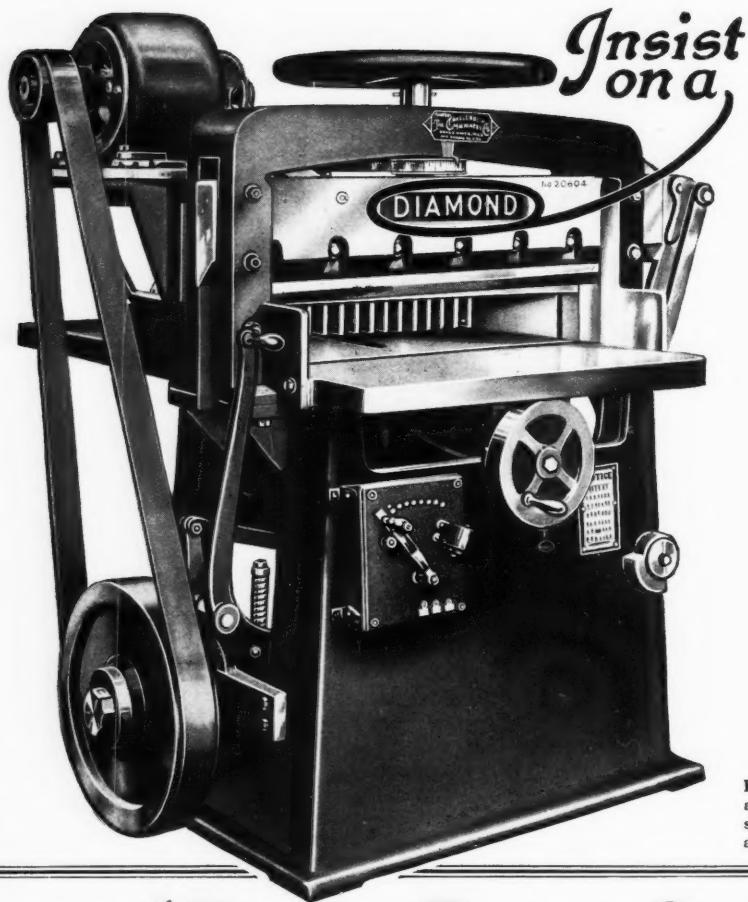
CHICAGO, U. S. A.

In England at 135 Finsbury
Pavement, London, E. C. 2.

**"Only a Hammer
To Apply
It"**



Sold at Wholesale and Retail the World Over



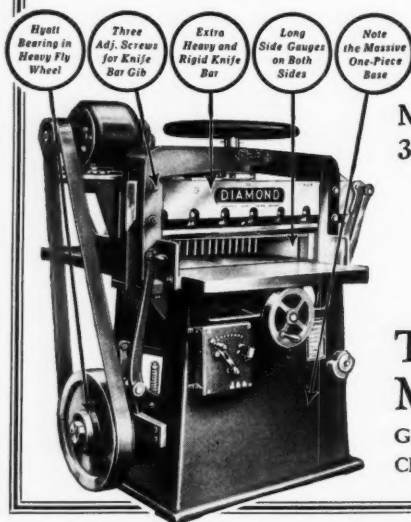
Knife has the powerful
"double-shear" or
"dip-cut" down to the
last sheet

Knife stopped instantly
at any part of cutting
stroke—a safety factor
and in case of error

Diamond Power Paper Cutters

meet every production requirement expected of a modern Power Paper Cutter, and excel in Speed, Accuracy, Durability, Safety and Convenience in Operating. Quality can not be argued into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship.

In the Diamond Power Cutter we offer you the result of a third of a century of engineering study and research. Built of the best materials that money can buy—insuring long life and indestructible value, with the idea of durability, accessibility and simplicity. Strongly built to produce the maximum amount of accurate cutting with minimum effort.



Rigid
Bearing in
Heavy Fly
Wheel

Three
Adj. Screws
for Knife
Bar Gib

Extra
Heavy and
Rigid Knife
Bar

Long
Side Gauges
on Both
Sides

Note
the Massive
One-Piece
Base

If You Want The Best
Insist on a "Diamond"

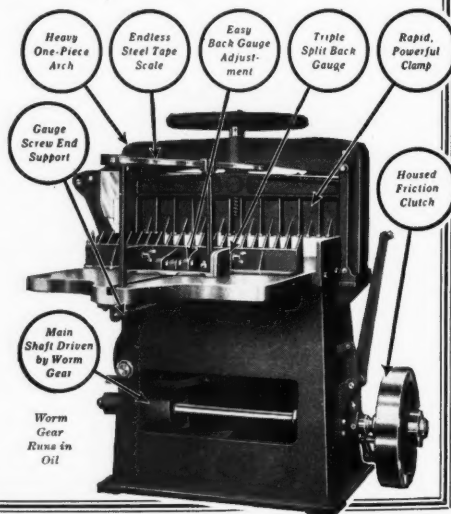
Made in Three Sizes
30, 32 and 34 Inch

Write us or any Dealer in
Printers' Supplies for Prices
and Paper Cutter Catalog,
which gives complete speci-
fications and shipping data

Manufactured by

**The Challenge
Machinery Co.**

Grand Haven, Mich., U. S. A.
CHICAGO NEW YORK



Heavy
One-Piece
Arch

Endless
Steel Tape
Scale

Easy
Back Gauge
Adjust-
ment

Triple
Split Back
Gauge

Rapid,
Powerful
Clamp

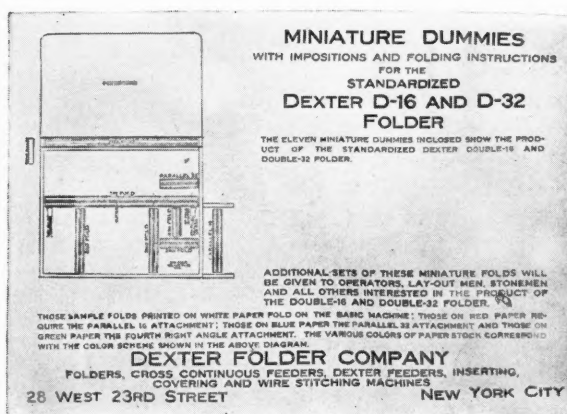
Gauge
Screw End
Support

Main
Shaft Driven
by Worm
Gear

Worm
Gear
Runs in
Oil

Housed
Friction
Clutch

Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

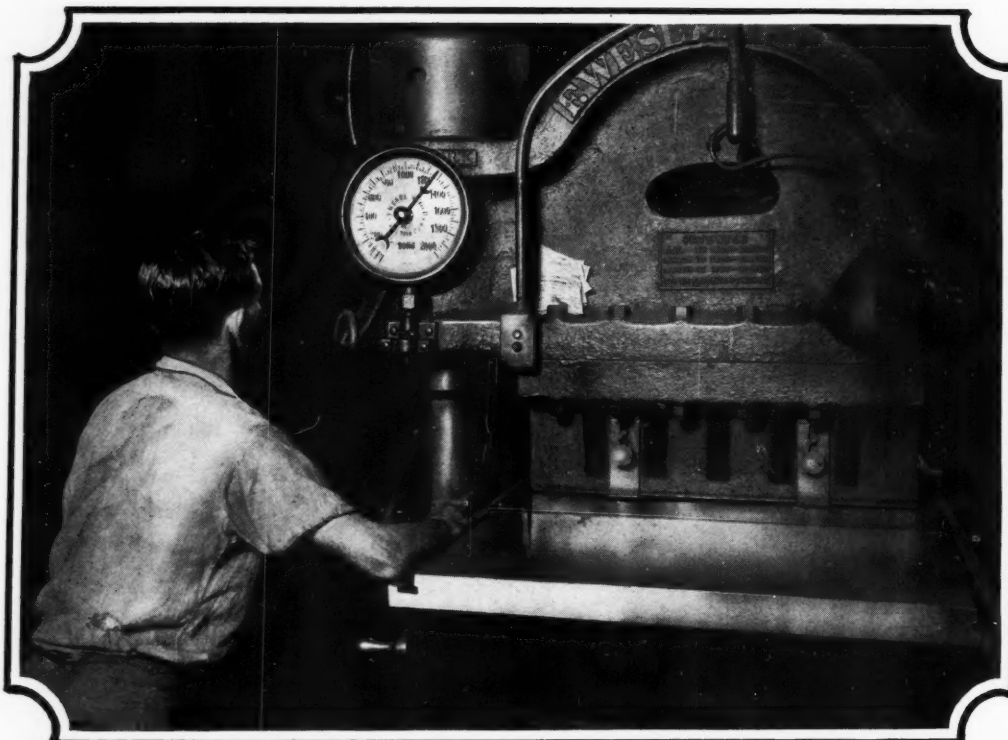


The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York
*Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting,
 Covering and Wire-Stitching Machines*



Putting a twelve-hundred-ton pressure on a sheet of Royal special moulding lead



Sliding Royal lead moulds into Royal's patented fibre cases

ROYAL

Lead Moulding and Nickel-Steel Facing



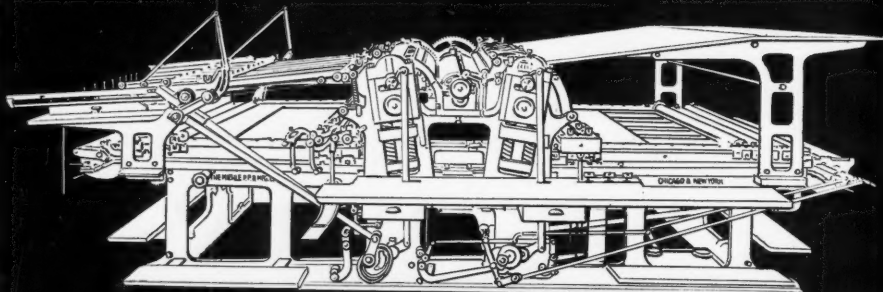
Beginning with the basic material, Royal customers are given a distinct advantage. Our impression lead has a mirror-like surface. Years ago we perfected a process for preventing oxidization by coating our lead before it leaves the rolling mill, so that it reaches us ready to use. No brushing or hand polishing with graphite is necessary and therefore our lead moulds never suffer from leftover dirt particles which fill up the halftone dots.

Two tons pressure to the square inch on a *perfect* lead surface is but the first step toward the making of an exact replica of the original. Upon a *perfect* mould we deposit nickel-steel, which makes a printing surface that is far superior to copper—and this combination of basic materials, plus the skill of Royal's finishers, guarantees to the buyers of electrotypes plates that will print *better* and wear *longer* than the originals themselves.

*Get in touch with Royal when your dependence on
electrotypes is vital to the success of the job*

Royal Electrotpe Company
Philadelphia

The Miehle



The Miehle Two Color Press

COLOR WORK

THE Miehle Two-color has made a new market for printing.

The advertising value of color work was recognized long before its production could be effected with sufficient economy to make its use always practical.

But the Miehle Two-color has changed all that. And its economy extends further than the mere printing cost. It saves expensive handling of sheets and reduces waste to a negligible minimum.

There is a large and growing market for color work.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2340 Woolworth Bldg.
ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., Stephen Girard Bldg.
DALLAS, TEX., 611 Deere Bldg.

BOSTON, MASS., 176 Federal St.
SAN FRANCISCO, CAL., 693 Mission St.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Probably You Won't Believe This

No matter how we explain that Reducol helps to produce better press work at lower cost, and guarantee that result, and tell you about famous houses that use Reducol, only a few people each month believe us enough to take up our trial offer.

But those few always reorder and become regular users of Reducol. That makes this advertising worth while. Perhaps you'll be one of the Chosen Few in May.

The big thing that Reducol does for you is to remove excessive tack from printing ink without any bad effects. Reducol doesn't thin the ink—merely softens it. So there's none of the mottling or crawling that comes with using varnish or "dopes." And it helps to do away with offset.

You can use Reducol in black or any color, because it will not dim even the most delicate tint. It is especially fine for color work, because it gives each impression a peculiar surface on which other colors take perfectly.

By greatly improving distribution, Reducol makes the ink go farther. It is a safe dryer and is excellent for rollers. In fact, it is quite commonly used in the ends

of the fountain and on the angle irons when a narrow form is run.

Reducol ends all fuss and bother with tacky ink. It is as simple to use as sugar in your coffee, and almost as quick.

In short, Reducol, by adjusting the ink to the job, produces better work; and by its easy and sure operation, saves time and hard work.

We have hundreds of letters from pressrooms where Reducol has been used for years, making even stronger statements than we do. Space won't permit even a list, but we can send you some reprints if you ask.

It means something when Norman T. A. Munder says that "Reducol is a necessity in any plant that wants to do the right thing in printing"; or listen to H. A. Trippler, Supt. of Pressroom of the Manz Engraving Co., who, after fifteen years of use and comparison with everything on the market, says: "There is nothing that compares with Reducol."

Here's our guarantee: Any responsible house may order five or ten pounds and use it thirty days. If at the end of that time you feel that Reducol isn't all you expected, our bill will be cancelled.

That's fair, isn't it? If you believe us, take up our offer

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-5, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

23-25 East 26th St., New York City

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.

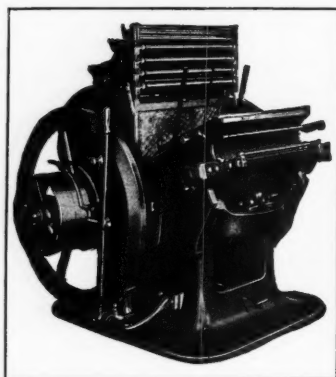
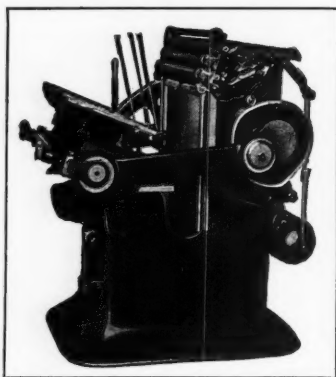
Canadian Agents: Sinclair, Valentine & Hoops, Ltd.

San Francisco, Seattle, Portland

Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1

The steady increase in sales of "Colt's Armory" and "Laureate" Printing Presses is indicative of the widening market for higher grades of printing



MUCH of the stuff sent out is as appropriate for the intended purpose as the wearing of "cow-hide boots in a parlor!"

Advertisers, who keep tab on the results, realize the advantages of sending out display cards, folders and catalogues whose facial appearance is so agreeable as to save them, at sight, from a toss into the scrap basket.

And the printing which is the most effective with a user is the best profit-getter for its producer.

"Colt's Armory" and "Laureate" Presses are refined tools, which, in the hands of master craftsmen, yield a higher recompense than can otherwise be realized.

*Visit our Exhibit at the Graphic Arts Exposition, Mechanics Building,
Boston, Mass., August 28-September 2.*

John Thomson Press and Manufacturing Company

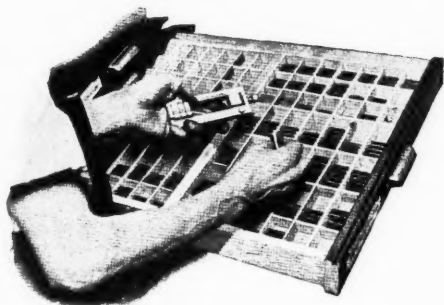
253 Broadway, New York City

604 Fisher Building, Chicago

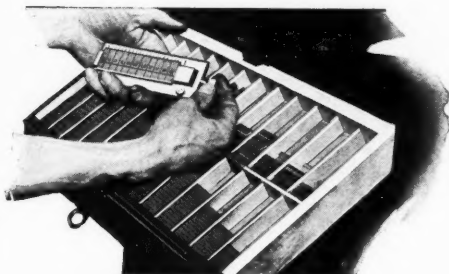
Factory: Long Island City

The natural, fast way for display composition—

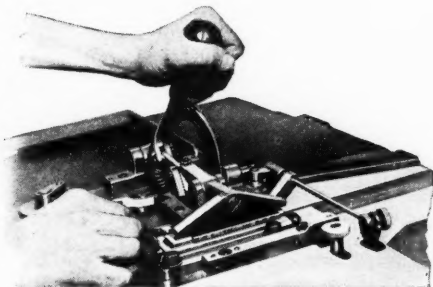
THE LUDLOW



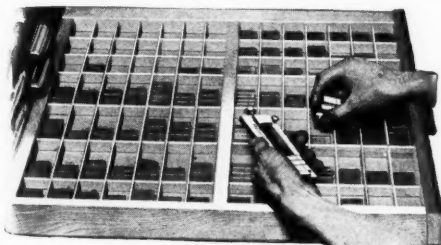
(1) Setting—Ludlow brass matrices always stand the same way in the case.



(2) Justifying—One set of Ludlow spaces and quads fits all fonts.



(3) Casting the Slug—Lock in the stick, trip the operating lever; the machine delivers the slug.



(4) Replacing the Matrices—While the slug is being cooled, the matrices are rapidly dropped back into the case.

The Ludlow is a complete system—direct, simple and natural—with which the compositor sets and casts new display typefaces in quality slug form. It provides an unlimited quantity of display lines in always-new typefaces. It maintains all the artistry and flexibility of the single types, without the difficulties and limitations of either keyboard or storage systems.

The system consists of Ludlow brass matrices, Ludlow composing sticks, Ludlow steel matrix cabinets and the Ludlow Typograph—a simple, automatic typeslug casting machine.

The detail operations in the Ludlow process are clearly shown by photographs on this page.

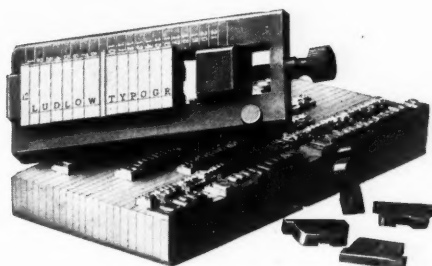
Ludlow typefaces include regular, condensed, bold and extended faces in roman and true-cut, unbreakable italic. More than two hundred fonts for selection—from 12 point all the way up to and including 60 point.

Speed is a natural, inherent characteristic of the Ludlow. Its simple directness eliminates the very causes of shortages, delays and non-productive time. From the setting of the easily handled brass matrices to the making-up of the all-slug form the Ludlow method is direct and simple—therefore fast and economical.

Ludlow Typograph Company

2032 Clybourn Avenue, Chicago

Eastern Office: World Building, New York City



Ludlow Composing Stick
Slug Form and Matrices

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WHY

Have so Many Electrotypers Gone Out of Business?

Sixty 67 Seven

from two of our largest cities in one generation. Fifty-two from one city and fifteen from the other. This mortality rate is applicable to the whole country.

The city that has lost fifty-two concerns now supports but thirty-five. The one that has lost fifteen concerns now supports but ten.

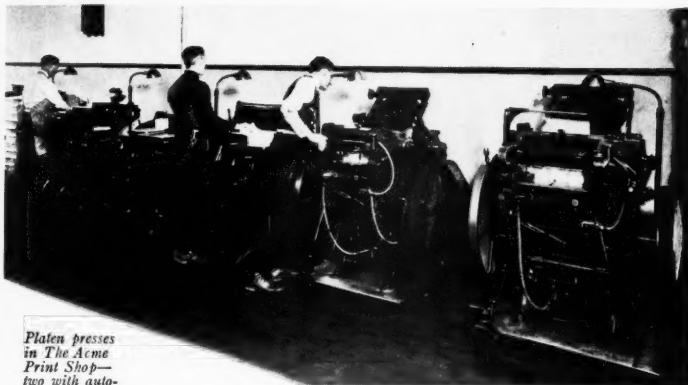
From these two cities alone, it will be seen that the electrotyping industry, as a whole, needs the stabilizing influence of better business methods.

We present-day electrotypers will do no better than our predecessors, unless those to whom we sell—printers and engravers—will grant us our right to a living profit.

We are confident that they *will* grant us this right because it is not conducive to the building up of an industry, to the making of a quality article, or to the giving of a proper service to have electrotyping plants change hands, or fail financially.

The welfare of the whole printing industry *demands* that the electrotyping concerns, which are now established and *doing good work*, should be fostered to the extent of paying them at least a normal profit.

INTERNATIONAL ASSOCIATION of ELECTROTYPERS



Platen presses
in The Acme
Print Shop—
two with auto-
matic feed.

The Acme Print Shop

ALBANY, N. Y.

"THIS shop is a model of neatness and efficient management," writes a leading printing journal. The above battery of platen presses bears out the statement "efficient management." "Efficient management" means the buying of profitable equipment. "Profitable equipment" means "Chandler & Price Presses." "Chandler & Price Presses" mean printing at the "lowest-operating-cost-per-hour." Incidentally, the Chandler & Price Press on the left of this battery has been in constant use for fifteen years.

*Have you received gratis your set of Chandler & Price BUSINESS GETTERS from your jobber?
If not, write him or us direct.*

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

• EXHIBITOR •
Boston Graphic Arts Exposition
August 28 to September 2

***“The Most Practical
and Serviceable Printing Ink
Catalog Ever Presented to
the Printing Trade”***

That is what our customers say about our new Printing Ink Catalog. All the necessary information is available at a glance. Every Ink is accurately described and the standard price shown is on various containers.

Copy mailed on request.





EXHIBITOR
Boston Graphic Arts Exposition
 August 28 to September 2



PERFORMANCE

That's The Big Thing With

TRIMOSAW



TRIMOSAW

**SAWS
 TRIMS
 MITERS
 JIGS
 BROACHES
 ROUTES
 DRILLS**

*And Does Each Operation
 Easily, Quickly and with
 Perfect Accuracy.*

CRESCENT
 KALAMAZOO

HILL-CURTIS Co.
 MAKERS OF HIGH GRADE SAWING MACHINERY
 SINCE 1881
KALAMAZOO MICHIGAN

REPRESENTATIVES

CHICAGO, E. T. Furlong, 5452 No. Paulina St.; F. J. Furlong 5001 No. Ashland Ave.; NEW YORK, E. E. Clarke, 7-11 Water St.; BALTIMORE, T. L. Girard, 413 E. Baltimore St.; OMAHA, W. B. Benson & Co., 310 So. 12th St.; MINNEAPOLIS, Printer's Supply Co., 306 So. 6th St.; BOSTON, H. C. Hansen Type Foundry, 190 Congress St.; MILWAUKEE, Milwaukee Printer's Roller Co., 214 No. Greenbush St.; SAN FRANCISCO, Wm. Griswold, 151 Minna St.

EXCLUSIVE SELLING AGENTS FOR CANADA
TORONTO TYPE FOUNDRY COMPANY
 TORONTO—MONTREAL—WINNIPEG—REGINA

No other Printer's saw can compare with Trimosaw when it comes to practical every-hour-in-the-day operations.

It has so many time and labor saving uses, performs each task with such remarkable ease and efficiency, and is so quickly and easily changed from one operation to another, that it will immediately establish itself as one of the most important pieces of equipment on your floor.

USERS WILL TELL YOU

That Trimosaw is the most practical composing room saw and trimmer on the market today—that its wide range of performance puts it in a class by itself.

The enthusiasm with which Trimosaw has been received by the printing industry is interestingly reflected in "Proof from Printers"—a little volume

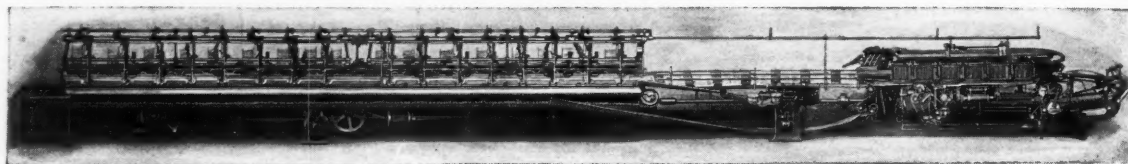
in which users tell, in their own words, what they think of it. Before you buy any saw, learn what Trimosaw is doing for others. The book will be sent for the asking, without obligating you in any way. Use the coupon, or say "Send 'Proof from Printers'" on a postcard.

Hill-Curtis Co., Kalamazoo Mich.
 Gentlemen: Please send copy of "Proof
 from Printers", without obligation.
 Firm Name.....
 City.....
 State..... 322

JUENGST

Gatherer, Stitcher and Coverer

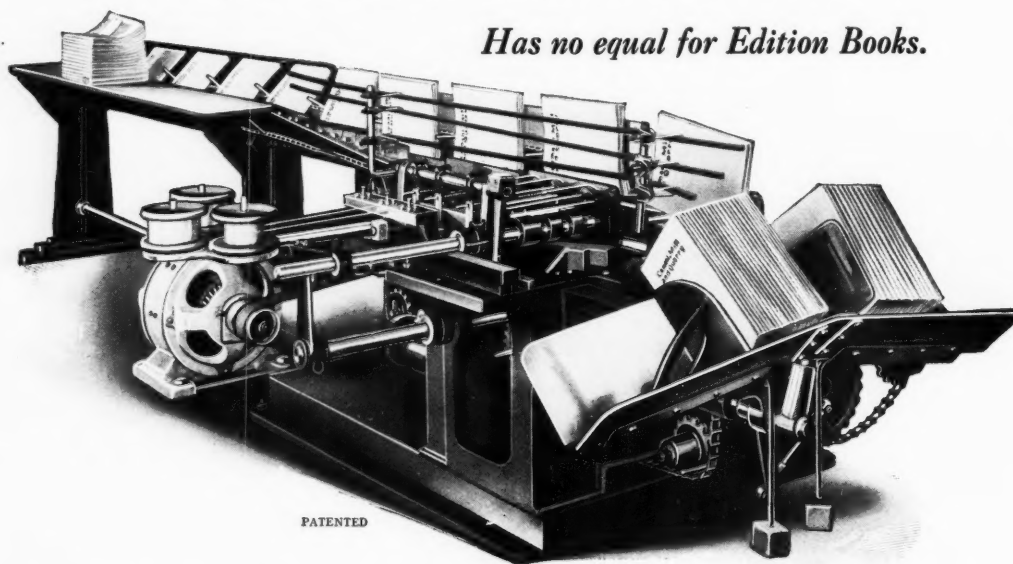
THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion



PATENTED

Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



PATENTED

Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.
Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

*Use a Feeder?
Use an Automatic One?
One that Feeds?*

EVER INSPECT IT to see what makes it feed Rapidly,
Accurately, Unerringly? Most likely you'll find—



LEIMAN BROS.

AUTOMATIC
ROTARY POSITIVE
HIGH PRESSURE

BLOWER
AND
VACUUM
PUMP

Most feeders have them—all the reliable worth while feeders—any that don't will eventually—because *they're reliable*. They take up their own wear—a size for every use—also used for agitating electrotypes solutions.

Feeders Save Money for Your Bank Account!

LEIMAN BROS.

81-BD4 Walker Street

NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS

The Use of Our Inks

by the many high class
magazines which set the
standard in printing is
proof of their quality.

The success of these
publications must great-
ly depend on their real
attractive appearance.



ESSYEW INKS
Trade Mark

WRITE FOR SPECIMENS

SIGMUND ULLMAN COMPANY

New York Factories and Main Offices
Park Avenue and 146th Street

CHICAGO
501 Plymouth Court

NEWS!

Nickel~Faced Halftones

Twice the press-life
Scratch-proof
Corrosion-proof
Print cleaner and sharper

Here's the first public news of the most important engraving development in many years. After long experiment and thorough test we have perfected a process of placing a nickel face on halftones. We call these new plates "Stafford-Tones." (We have applied for patents.)

Copper is Soft

The ordinary copper halftone is a delicate thing. At best, its useful life is short. The needle-point dots in the high lights are soon squashed and blurred. Many of the dull-finished papers so deservedly popular wear out copper halftones in no time at all. Almost any accidental contact—rubbing off dust, dropping a ruler, poor wrapping—results in a scratch or a nick. And every printer knows how rats and mice destroy halftones.

Nickel is Hard

But the nickel-steel face of a Stafford-Tone is so hard that even with a knife, force must be used to scratch it. It is immune to almost

anything but deliberate violence. Printing ink will not corrode it. Rats can not harm it. On the press Stafford-Tones stand up two to three times as long (that's conservative!). And because nickel, unlike copper, has no affinity for ink, and releases all the ink at each impression, Stafford-Tones print cleaner, sharper, and richer, and produce

Better Printing

But do they make as good halftones in other ways? Do they get delicate shadings, rich shadows, full depth? They do! We're in our thirtieth year in the engraving business, with a proud reputation for fine work. We're staking that reputation on Stafford-Tones. We're giving them our own name. We're making all our halftones Stafford-Tones.

Not an Experiment

They have been tested in every conceivable way. National advertisers, big agencies, fine printers are using them. They've made good—even better than we expected. We'll guarantee them in any reasonable way you ask.

Cost the Same

We could charge 50% additional, for they are worth even more; but until their distinct

superiority is generally known, we shall make them at exactly the same price as the copper halftones.

See for Yourself

We have some little samples of Stafford-Tones which you can scratch and scuff and maltreat as you please. We'd like to have you compare them with copper by any test you like. The coupon below will bring one; or write us a letter and raise any points which are doubtful in your mind.

But better still, send us a photograph or two from which we can make Stafford-Tones to your order. Use these in direct comparison with ordinary halftones, and we'll be glad to abide by the verdict.

Stafford Engraving Co.,
Indianapolis, Ind.

Send me one of the little
Stafford-Tone samples. I
want to treat it rough.

(Signed)

(Firm)

(Address)
I. P.

Stafford Engraving Company

ARTISTS -- DESIGNERS -- ENGRAVERS

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD~TONES



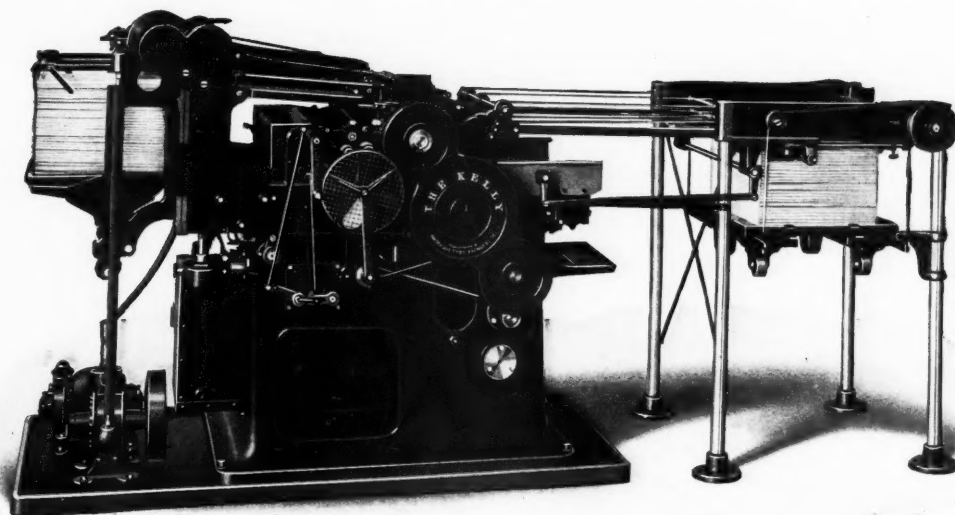
Perfected Results

Perfection is attained by having the essential materials right and ever after taking infinite pains regarding details and execution. Competent observers claim distinct advantages when genuine "Lead Mould" duplicate electros are used

LEAD MOULD ELECTROTYPE FOUNDRY
 504 W. 24th Street INCORPORATED New York, N. Y.

Plate Makers to  *the Graphic Arts*

An Astonishing Profit-Maker



KELLY AUTOMATIC JOB PRESS, WITH EXTENSION DELIVERY; ALSO SOLD WITHOUT EXTENSION DELIVERY, WHICH IS AN EXTRA

The Little Kelly Automatic Job Press

W. H. BARNARD, Manager Printing Department, *Hartford Fire Insurance Company*, writes:

"The three Kelly Presses are doing wonderful work. I would not part with them for twice what they cost us. In other words, I consider them the working wonders of this plant."

The price of the Kelly Automatic Job Press, half super-royal, plus, always includes the Feeding Apparatus, Jogger, two Electric Motors, a Monitor Control and Brake, a heavy Iron Base Plate, a Chase, Composition Rollers and extra stocks—in short, a complete ideal, swift printing unit, with nothing

more to buy, unless you have use for the Extension Delivery and Kelly Press Roller Fan, illustrated above, which are extras. Production capacity, quality of production, and adaptability to a large range of work considered, the Little Kelly is the most economical purchase for the pressroom.

FOR FULL PARTICULARS APPLY TO NEAREST SELLING HOUSE OF THE

AMERICAN TYPE FOUNDERS COMPANY Developer and Manufacturer
of the Kelly Press; and also to
BARNHART BROS. & SPINDLER, Washington (D. C.), Dallas, Omaha and Seattle; DODSON PRINTERS SUPPLY COMPANY,
Atlanta; and TORONTO TYPE FOUNDRY COMPANY, for Canada east of Port Arthur. In Canada west of Port Arthur,
AMERICAN TYPE FOUNDERS COMPANY, Winnipeg

SET IN MEMBERS OF THE GOUDY FAMILY

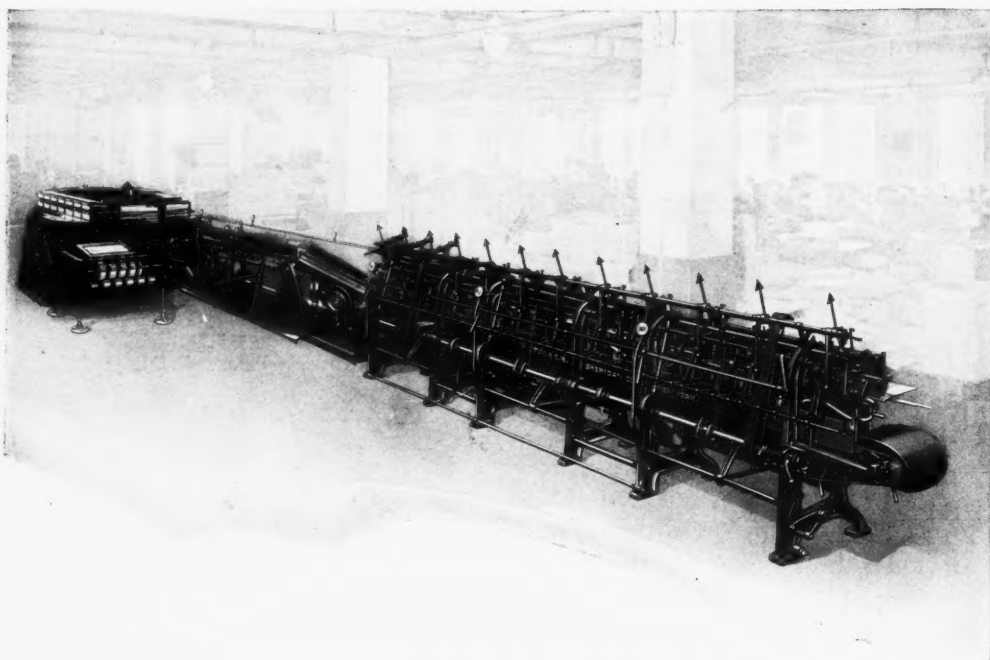
Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Garden
LONDON, E. C. No. 1, ENGLAND

The Mill Price List

\$

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel

Pinnacle Extra-strong
Embossing Enamel

Westvaco Ideal Litho.

Westvaco Super

Westvaco M.F.

Westvaco Eggshell

Westvaco Text

Westvaco Cover

Minerco Bond

Origa Writing

Westvaco Index Bristol

Westvaco Post Card



Every Paper for a Purpose

Each Westvaco Standard Brand of Paper is made with *body* and *finish* to serve a specific printing requirement.



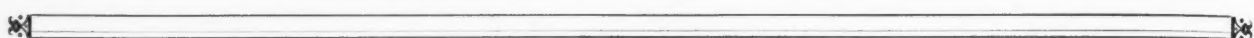
See reverse side
of this insert for
the National List
of the *Westvaco*
Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.



Atlanta

The Chatfield & Woods Co.

Augusta, Me.

The Arnold-Roberts Co.

Baltimore

Bradley-Reese Company

Birmingham

Graham Paper Company

Boston

The Arnold-Roberts Co.

Buffalo

The Union Paper & Twine Co.

Chicago

West Virginia Pulp & Paper Co.

Cincinnati

The Chatfield & Woods Co.

Cleveland

The Union Paper & Twine Co.

Dallas

Graham Paper Company

Des Moines

Carpenter Paper Co.

Detroit

The Union Paper & Twine Co.

El Paso

Graham Paper Company

Houston

Graham Paper Company

Kansas City

Graham Paper Company

Milwaukee

E. A. Bouer Company

Minneapolis

Graham Paper Company

Nashville

Graham Paper Company

New Haven

The Arnold-Roberts Co.

New Orleans

Graham Paper Company

New York

West Virginia Pulp & Paper Co.

Norfolk, Va.

Richmond Paper Co., Inc.

Omaha

Carpenter Paper Co.

Philadelphia

Lindsay Bros., Incorporated

Pittsburgh

The Chatfield & Woods Co.

Providence

The Arnold-Roberts Co.

Richmond, Va.

Richmond Paper Co., Inc.

Rochester

The Union Paper & Twine Co.

St. Louis

Graham Paper Company

St. Paul

Graham Paper Company

Washington, D. C.

R. P. Andrews Paper Co.

York, Pa.

R. P. Andrews Paper Co.

C. & G. Trimmer

SAWS - TRIMS - MITERS

YOU will never know what a real Composing Room Saw is until you have used the Trimmer. Easier for the Compositor—cheaper for the employer. Every safe-guard against accidents. Will saw and trim perfectly to less than one pica in length without adding any attachment. Positive locking device for holding work. Instant set end-gauge. Miter gauge. Column cannot clog. Motor off floor and attached to swinging bracket. Easy for the operator to understand.



**FAST
BEST
SAFE**

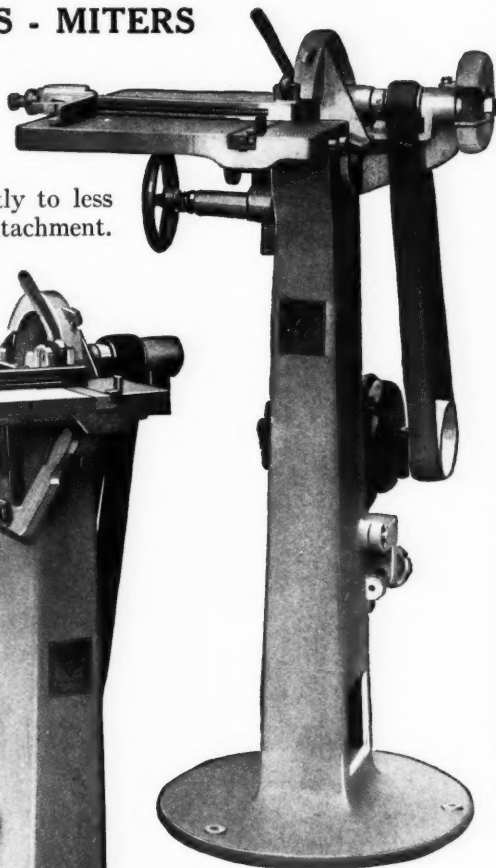
"AD-ALLEY MODEL"



MODEL No. 1

Table on "Ad-Alley Model" and Model No. 1 will elevate above trimmer knives for rough sawing. All Trimmers are equipped with Miter Attachment, Miter Gauge, and Motor of any standard voltage.

Model No. 2—a big machine. Has large table and will elevate in any position for outside mortising or under-cutting. Price \$340.00.



MODEL No. 2

Prices

"Ad-Alley Model"—a fast, clean, accurate machine. Occupies floor space 16 in. square, exclusive of motor. Has 30-pica gauge adjustable to points. Price \$260.00.

Model No. 1—similar to "Ad-Alley Model," but has 60-pica gauge. Price \$275.00.

FOR FURTHER INFORMATION WRITE THE MAKER

C. & G. MFG. CO., 538 S. Dearborn St., CHICAGO



THE CRAFTSMAN

ANOTHER new idea being
issued as a part of the
Franklin Printers Service
—and an instantaneous hit

The greatest typographers
will contribute their best
efforts to The Craftsman

☞ Nothing else just like it

A sample copy and full particulars
sent to established printers making
the request on their own stationery

The PORTE PUBLISHING CO.
Salt Lake City, Utah

Reduce Your Costs

The aggressive printer realizes that if he is to survive the keen competition of today, unnecessary expense must be eliminated and every facility provided to insure maximum production at minimum cost. Hamilton Imposing Tables are a big help. One of the most satisfactory designs is shown below.



Hamilton Table No. 724

Although especially designed for storage of catalog, directory or tariff pages, these tables are equally adapted for storage of every description, providing as they do a place for each page (or form) on individual galley, thereby effecting a real saving in each handling—correcting, proofing, etc.

DETAILS:

Made in both wood and steel. Entire base of table equipped with runs for Hamilton Steel Gallies size $8\frac{3}{4} \times 13$ in. Both sides alike. Each opening numbered on upright.

No. 723 (steel) has a capacity of 398 galleys on runs. Takes iron top 51×75 ; marble top 48×72 .

No. 4020-A (wood). Same design as No. 723 but has capacity of 380 galleys.

No. 724 (steel) has a capacity of 306 galleys on runs. Takes iron top 30×65 ; marble top 36×62 .

No. 4010-A (wood). Same design as No. 724 but has capacity of 292 galleys.

Nos. 724 and 4010-A have a deep drawer in each side at top; Nos. 723 and 4020-A have a drawer at each end.

Tables are rigidly constructed and will last for years. If your equipment does not include them *it should*. Order now.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere

ORGANIZED 1885

REORGANIZED 1922

The DUPLEX PRINTING PRESS CO.

Resources, Four Million Dollars

DIRECTORS

HENRY F. BECHMAN
CHARLES G. MECHEM

IRVING L. STONE, *Chairman*
JOHN N. COLE

IRVING K. STONE
NIELSON EDWARDS

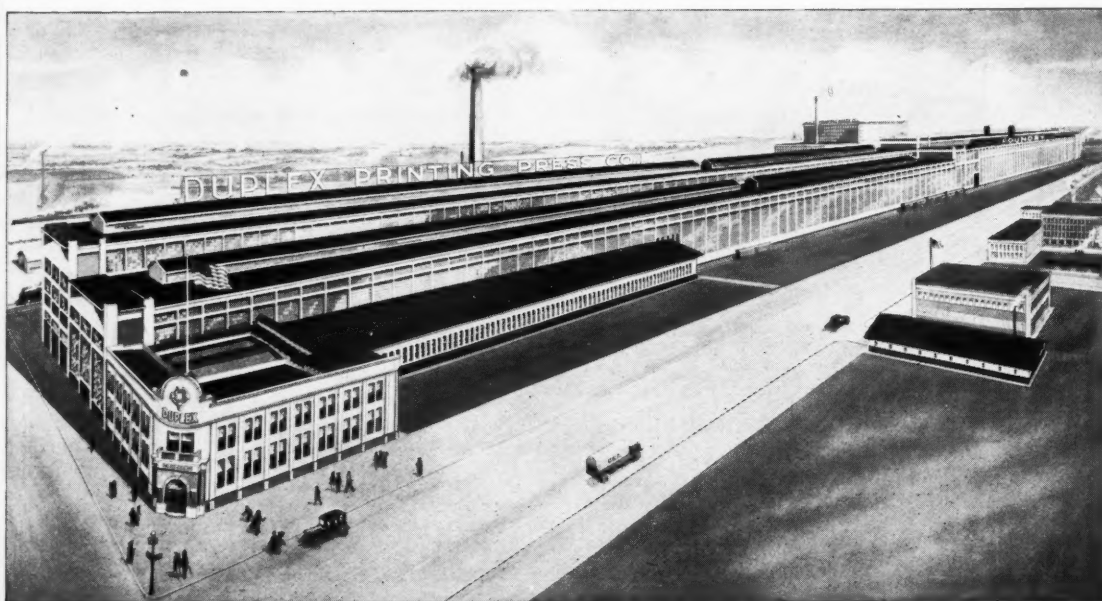
OFFICERS

HENRY F. BECHMAN
Vice-Pres. and Mechanical Supt.

IRVING K. STONE
President and General Manager

CHARLES G. MECHEM
Secretary and Treasurer

General Offices and Works, Battle Creek, Michigan, U. S. A.



Duplex Printing Press Company's New Factory. Main Building Quarter Mile Long.

All interested publishers and printers are cordially invited to visit this plant at any time, the finest and latest newspaper machinery plant in the world

Eastern Office:

World Building, NEW YORK
I. C. SQUIER, *Manager*

Central Office:

536 Rush St., CHICAGO
C. S. BROWN, *Manager*

Western Office:

Chronicle Bldg., SAN FRANCISCO
F. H. BOYNTON, *Manager*

FOREIGN OFFICES

LINOTYPE & MACHINERY, Ltd. 7 KINGSWAY, LONDON, ENGLAND

Paris Rome Brussels Calcutta Shanghai Madrid Cairo Cape Town

NATIONAL PAPER & TYPE CO., 38 BURLING SLIP, NEW YORK

Buenos Aires Rio Janeiro Montevideo Mexico City Havana Lima Santiago Guadalajara

From Small City to Metropolitan Service

Duplex Presses Double the Product of Any Other Newspaper Presses

For more than a Third of a Century specializing solely in **Web Perfecting Newspaper Presses**, the **Duplex Printing Press Company** offers the most complete line of Newspaper Printing Machinery ever presented to the Newspaper Publishers of the World. Its great new Foundry and Machine Shops, built since the war and equipped with the latest improvements in tools, afford unsurpassed manufacturing facilities; and plans are under way for still greater factory development, made necessary by the increasing demand for Duplex Products.

Semi-Cylindrical Plate Presses:

Tandem Low-Down Unit Style, High Speed. Patented. Built in Quadruple, Sextuple and Octuple Sizes.

End-to-End Low-Down Unit Style High Speed. Patented arrangement of units. In Quadruple, Sextuple, Octuple and Augmented Sizes.

The Duplex Company was the originator of the low-down unit style of Semi-cylindrical Plate Presses and its rights are thoroughly protected by patents.

The Double-Product Metropolitan Tubular-Plate Press:

New Design High Speed Metropolitan Four-Plates-Wide, for largest circulations. **All Page Products by twos** at full speed up to capacity. No double plating. Readily adjustable for 7 columns 13 ems, 8 columns 12, 12½ or 13 ems.

Two-Plate-Wide Tubular, built in units of 8, 12, 16, 20 and 24 pages. All page products by twos at full speed. Accommodates all popular page sizes.

When using the Tubular Plate press only **one plate per page** is used; Double plating is obviated, resulting in enormous savings.

The Tubular Plate Press is the most flexible Rotary Press ever built. In every size and design, **all page combinations by twos** are obtained up to the full capacity of the press at full speed. This cannot be accomplished on semi-cylindrical plate presses.

Complete Stereotype Equipments:

Novel Automatic Stereotype Equipment, for rapid production of tubular plates.

With only half the number of plates required, with this speedy equipment the making of a full complement of plates is the swiftest known.

Full line of Standard Stereotype Equipment for Tubular and Semi-Cylindrical Plates. Wet or dry mats.

High Speed Duplex Flat Bed Web Presses:

New Model E. Four, Six, or Eight Pages, Speed 6,000 an hour. Adjustable at will to 7 columns 13 ems, 8 columns 12½ ems or 8 columns 13 ems. Paper Roll Hoist and many other new features.

Twinned 8-page Flatbed Presses, giving all products by twos up to 16 pages; also 10 and 12 page flatbed models.

Model A, Flatbed. 4-6-8 Pages. Speed, 3,500. Specially designed for small dailies or for weeklies. Flatbed Presses arranged for tabloid and other special work.

Duplex High Speed Flatbed Presses print on both forward and return strokes with no idle operation. No others do.

The Duplex Printing Press Company

BATTLE CREEK, MICHIGAN



THE MONITOR LEVER LOCKUP

The 24" Multiplex is equipped with the MONITOR Lever Lockup which permits all punching members to be locked simultaneously with a single movement of the lever shown at the side of the machine. It is evident that this feature will save a great deal of time in changing from one job to another.



The 24" Monitor Multiplex

*A Punching Machine
Without an Equal*

The 24" MONITOR Multiplex is made in three models—foot power, belt drive, and individual motor drive. The foot power model can be changed to either belt or motor drive by obtaining the desired attachment. Standard MONITOR punch blocks can be used on all models.

Write for Circular No. 27.

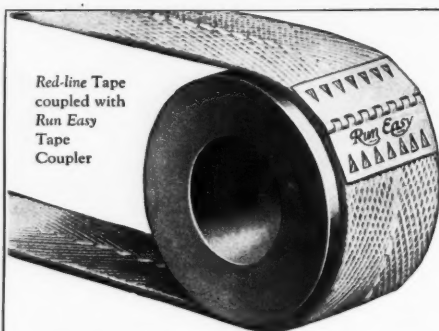
Latham Machinery Co.

Builders of Bookbinders' Machinery for Thirty Years
1153 Fulton Street

BOSTON 531 Atlantic Ave.	CHICAGO 45 Lafayette St.	NEW YORK 45 Lafayette St.
FOREIGN REPRESENTATIVES		
H. J. LOGAN.....	Toronto, Canada.	
GEO. M. STEWART.....	Montreal, Canada.	
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LETTERGIETERIJ "AMSTERDAM".....	Amsterdam, Holland.	
CARMICHAEL & Co. Ltd.....	Sydney, Australia.	

• EXHIBITOR •
Boston Graphic Arts Exposition

August 28 to September 2



Red-line Tape
coupled with
Run Easy
Tape
Coupler

Red-line Tape is sold in rolls of thirty-six yards and is made in the following sizes:

$\frac{3}{8}$ inch	$\frac{5}{8}$ inch	$\frac{7}{8}$ inch	$1\frac{1}{8}$ inch	$1\frac{1}{2}$ inch
$\frac{1}{2}$ inch	$\frac{3}{4}$ inch	1 inch	$1\frac{1}{4}$ inch	2 inch

Get the best made, insist on Red-line
It is the finest quality obtainable

Tensile Tested • Quality Guaranteed

Red-line Tape

TRADE MARK

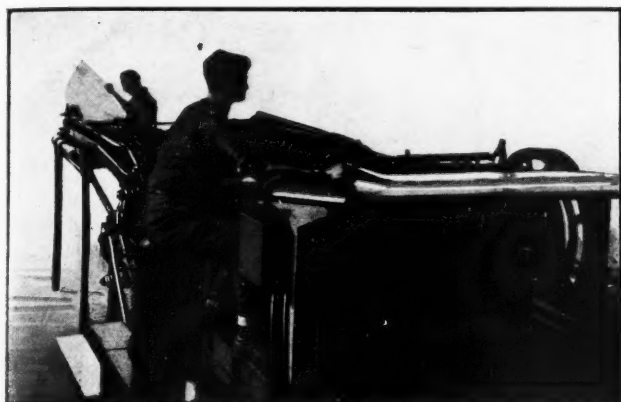
A SUPERIOR QUALITY OF TAPE FOR BINDERY, PRESSROOM,
OR WHEREVER TAPE IS REQUIRED

SAVE the time and trouble
occasioned by breaking
of tapes on your machines
by using *Red-line* Tape. Cheap
tape, like lots of other cheap
things, is dear at any price.

IN STOCK AT ALL SELLING HOUSES

American Type Founders Company

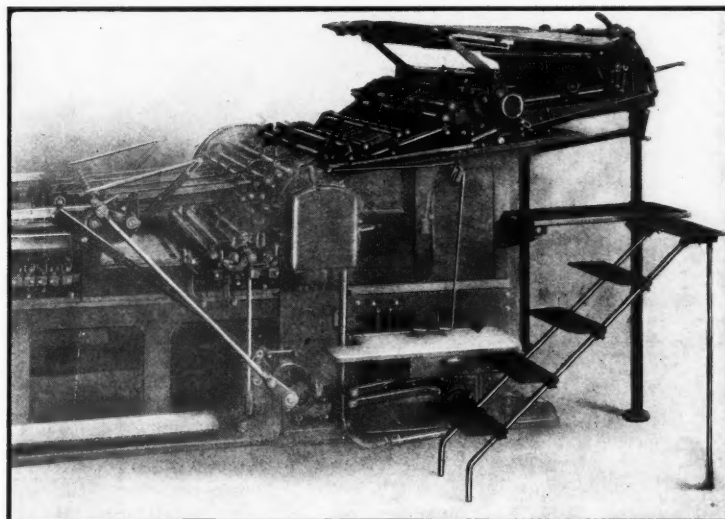
Have you lost your best Hand Feeder?



YOU are likely to find him located in a plant where the cylinders are automatically fed. He will be on the delivery end of the press watching the sheets for color and workups and turning out a uniform quality of work. He is also assisting the pressman to make ready the other press. Up-to-date equipment and modern methods always attract the most proficient workmen.

WE HAVE operated Cross Feeders for twelve years and can say that they are certainly continuous. We estimate that they save us from 25% to 33 $\frac{1}{3}$ % press time, depending on the nature of the work. It is unnecessary for us to tell you that we have no trouble whatever in the operation of the machines.

CAPITAL CITY PRESS
MONTPELIER, VT.



The Cross Continuous Feeder never stops for reloading in the course of a full day's run.

The steady operation of Cross Feeders materially increases the output of your presses without increasing the speed. The uniformly accurate register adds quality to the job. 2000 to 3000 extra sheets per day will pay for the feeder in 12 to 16 months.

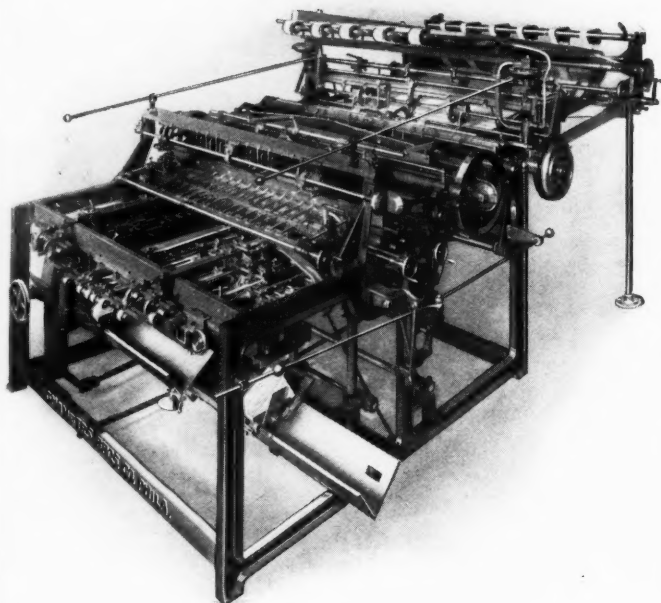
There are more Cross and Dexter Feeders in use throughout the world than all other makes combined

DEXTER FOLDER COMPANY . 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE QUADRUPLE FOLDER
Delivers four 16's, or will insert and deliver two 32's.

The CHAMBERS Paper Folders and Feeders

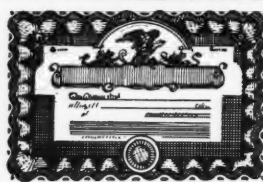
Particular attention given to
Double 16 and to Quadruple
Folding Machines.

The King Continuous
Feeders
for use on all makes of Drop
Roller Folders

Manufactured by

Chambers Bros. Co.
Philadelphia, Pa.

Geo. R. Swart & Co., Inc., *Sole Agents*
New York and Chicago



Printers who use STOCK CERTIFICATES and BOND BLANKS

are invited to send to us for a

FREE SET of Sample Books

containing our new De Luxe line.

Our supply of these two sample books is necessarily limited. They have been prepared regardless of expense and are excellent aids in securing printing orders for either

STOCK CERTIFICATES or BOND FORMS

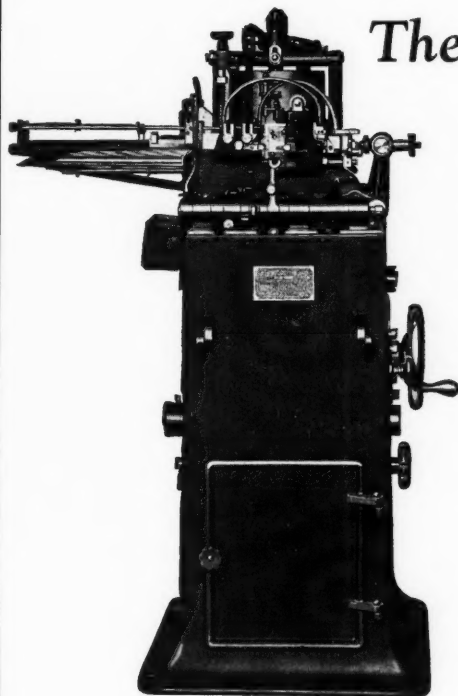
These lithographed forms are so attractive as to very closely approach steel engraving work. They are rich in color, elegant in appearance and design.

Requests for these **Free Sample Books** will be honored only from printing firms on their own stationery and signed by an executive of such companies.

Specify whether you wish one or both of our De Luxe Line of Stock Certificates and De Luxe Line of Bond Blanks.

THE FORMAN-BASSETT COMPANY

1431 West Third Street, Cleveland, Ohio



The Thompson Type, Lead and Rule Caster

The only machine that makes the equal of the best foundry type at *one-third* its present cost, from linotype or our own matrices.

Simple in Construction, Easy to Learn and Easy to Operate

Type, borders, quads and spaces, 5 to 48 pt.; leads, slugs and rules, 2 to 12 pt. automatically cut to any length; *all* from one machine.



Thompson Type Machine Co.
223 West Erie Street Chicago, Illinois



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard caking had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RHM/MS

Robert H. McFarland

THE McFARLAND COMPANY, HARRISBURG, PA., HAS THE HONOR OF BEING THE FIRST TO INTRODUCE THE CARMICHAEL RELIEF BLANKET TO THE WORLD. IT IS THE ONLY ONE OF ITS KIND. IT IS THE ONLY ONE THAT IS MADE IN THE UNITED STATES. IT IS THE ONLY ONE THAT IS MADE IN THE UNITED STATES. IT IS THE ONLY ONE THAT IS MADE IN THE UNITED STATES.

CARMICHAEL RELIEF BLANKETS

(Patented)

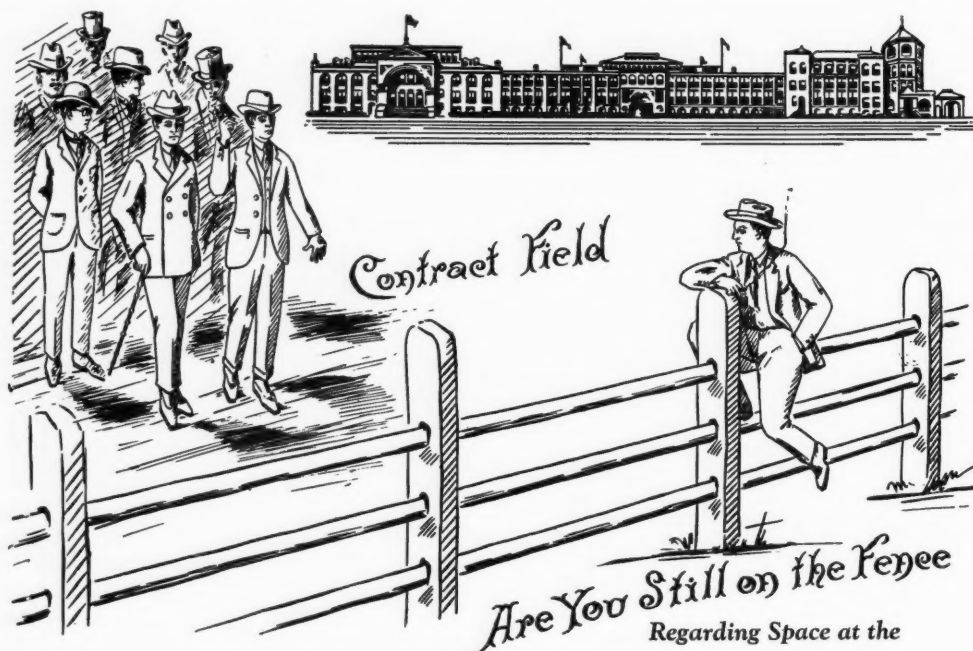
Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



Boston Graphic Arts Exposition

Mechanics Building, Boston, August 28 to September 2

Reservations for Space April 18, 1922

American Assembling Machine Co.
American Type Founders Co.
American Writing Paper Co.
Arnold Roberts Company
Babcock Printing Press Mfg. Co.
Barrett-Cravens Co.
Barnhart Bros. & Spindler
Barta Press
Ben Franklin Monthly
Berry Machine Co.
Bingham Bros.
Blatchford Co., E. W.
Boston American
Boston Envelope Co.
Brackett Stripping Machine Co.
Buckley & Nicholson
Carter & Co., John
Carter, Rice & Co.
Chandler & Price
Clafin & Co., W. H.
Cleveland Folding Mach. Co.
Cline Electric Co.
Collins Mfg. Co., A. M.
Commonwealth Press
Christian Science Pub. Co.
Dexter Folder Co.
Eastern Mfg. Co.
Economy Baler Co.
Erickson Linotype Tabular Machine Co.
Falulah Paper Co.
Fielding Publishing Co.
Forbes Lithographing Mfg. Co.
Foxon & Co., Inc.
Freedman Bros.
Freeman, Frederick
Friel & Friel
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Golding Manufacturing Co.
Hacker Mfg. Co.
Hall, A. W. Co.
Ham, Arthur E.
Hancock Perfecting Lineup Machine Co.
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Harris Automatic Press Co.
Hill-Curtis Co.
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Inland Printer
International Paper Box Mach. Co.
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Loring Coes Co.
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Morrill, George H.
Munsell Co.
National Ass'n Ptg. Ink Makers, Inc.
National Announcement Association
Nelson, C. R. and W. A.
New England Electrotpe Co.
New England Ink Association
New England Photo-Engravers' Assn.
New Safety Paper Co.
Osgood & Co., J. H.
Oswald Publishing Co.
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Poor Richard Corp.

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Pitt, J. W.
Potdevin Machine Co.
Premier & Potter Printing Press Co.
Premier Register Table Co.
Prescott, H. S.
Printing Machinery Co.
Printing Trades Blue Book
Revolvator Co.
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Sprague Electric Works
Shoemaker & Co., J. L.
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Specialty Automatic Machine Co.
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Stone & Andrew, Inc.
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Strathmore Paper Co.
Swart, Geo. R. & C., Inc.
Scott Linotyping Co.
Taylor Registering Projector Co.
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Thomson Press & Mfg. Co., John
Tleston & Hollingsworth Co.
Tolman Print, Inc.
Trade Compositors
United States Envelope Co.
United Printing Machinery Co.
University Press
Walden Sons & Mott Co.
Warren Co., S. D.
Wesl Mfg. Co.
Wild & Stevens, Inc.
Wood Clarke Press
Wrightson, Cecil H.

BOSTON GRAPHIC ARTS EXPOSITION, Inc.

10 High Street, Boston, Mass.

THE GOLDING JOBBER



Favored because of Speed, Make-ready, Distribution, Quality of Product and Durability.

This is what we read from a letter recently received from a successful printer in the vicinity of New York City.

"We have eight Golding Jobbers, regular and art series, and five automatic presses of other makes. Our feeders find it easy to feed the Golding and favor it because of speed, make-ready, distribution, quality of product and durability as superior to all others. The fact that we have added three 10 x 15 and one 12 x 18 Golding Jobbers within a year is a very good indication that we realize their superiority."

The illustration shows the 10 x 15 inch size complete with fountain, duplex distributor, safety feed guard, and individual electric motor with variable foot control. Also made in sizes 8 x 12, 12 x 18 and 15 x 21 inches.

GOLDING MANUFACTURING CO.
FRANKLIN, MASS.



We also manufacture the Golding Art Jobber, Pearl Press, Official Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutters, Pearl Paper Cutter, Boston and Official Card Cutters, Little Giant Lead and Rule Cutter, Golding Tablet Press.

Test it in your own plant

We can send you overwhelming proof of what our device has done and is doing for others in cutting the costs of cylinder presswork by eliminating offset, static electricity, slip sheeting and spoiled work. But the best way to determine the merits of any article is to give it a trial in your own shop. We will furnish a

Craig Electro-Magnetic Gas Device

for a trial in any printing plant. Put it to any test in comparison with similar devices on the market and if it does not prove to be the best we will accept the return of the device and cancel the charge. But our experience has been that a Craig Device, when once installed, stays there as long as the press itself.

CRAIG SALES CORPORATION
636 Greenwich Street, New York City



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

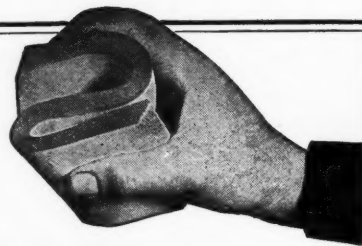
Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letterheads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

*Write today for catalog and full information.
No obligation, of course.*

Stokes & Smith Company

Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Many Uses for NUREX

While Nurex is best known to the printing trade for its advantages in tabbing, it has many other uses.

It is being used extensively for tipping and mounting and in bookbinding. Public libraries throughout the United States are using it for repairing and rebinding old books.

In fact the natural Nurex when thinned can be used with excellent results wherever paste or glue is required.

NUREX

Patented June 1, 1920

TABBING COMPOUND

(Now standardized)

Note: All other products with the same action as Nurex are positive infringements on our patent. Such infringers will be prosecuted to the fullest extent of the law.

Nurex Reducer is the most satisfactory solvent to use when Nurex Tabbings Compound needs thinning. It goes farther than Benzol and is non-inflammable. *Nurex Reducer* is also an excellent type and roller wash.



Nurex Tabbings Pot

(Now improved)

For use with Nurex Tabbings Compound. As Nurex is never heated the pot can be placed on bindery tables without danger of fire. The cone friction cover keeps the brush upright and ready for use.

Page 145 of the April number of The Inland Printer contains a list of Nurex dealers. A trial gallon will convince you of the many advantages of Nurex.

The Lee Hardware Co.

SALINA, KANSAS

19 Miles of Paper Folded in 8 Hours

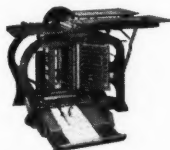
NINETEEN miles of paper folded in eight hours—that's not a stunt. That's the *everyday* possible performance of *every* Cleveland Folder.

The size of sheet to be folded—the number of folds—the kind of folds—make no difference in the mileage. Sheets can be fed into the Cleveland with ends touching. The Cleveland will fold them as fast as fed.

No other folding machine will give the quantity production and accurate register that you can obtain from a Cleveland. No other folding machine occupies so little floor space.

The Cleveland has no cams, knives, tapes, chains or sprockets. Its work is clean. A change from one job to another can be made easily and quickly. All parts are accessible.

A reputation for speed that does not sacrifice quality is one of the greatest business-getting assets that a printer can have.



Every Printing Salesman should own the Cleveland Portfolio of dummyfolds. Sent free to printers, and buyers of printing.

Under present conditions advertisers are not planning campaigns far ahead. They buy as they need and insist on quick deliveries in order to take advantage of fluctuating demand.

Therefore, the Cleveland, speediest of all folding machines, now more than ever will help you to meet the demands of your customers and to obtain new business.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

SAN FRANCISCO: 324 Balfour Building

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Founders Company, Limited, Toronto, Ontario, Canada.



Five Good Points

THE location of the roller factory is a very important point to the printer, as comparatively few can allow more than a week for the casting of their rollers. We have five completely equipped, centrally located factories, and all rollers are cast and returned promptly. In our home cities we have a very efficient call and delivery service.

The quality of Fibrous Rollers depends not only on the grade of materials used in the composition, but upon the skill in mixing and casting. The men in charge of these departments have had years of experience in roller making.

For the printer having offset presses we manufacture Leather Rollers. These rollers are carefully built from the core up. The finest imported French leather and best grade of flannel are used in their manufacture. The seam is hand sewed with silk, making a very fine seam, which is hardly visible and practically indestructible.

*For Quality, Economy and Service, order Fibrous Rollers
from the address nearest you.*

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK, 406 Pearl St.

PHILADELPHIA, 521 Cherry St.

ROCHESTER, 89 Mortimer St.

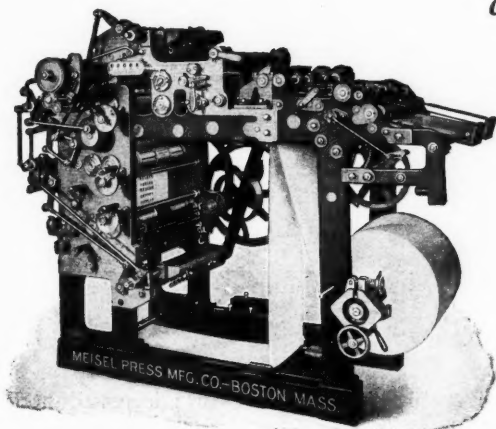
BALTIMORE, 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY, East Twelfth Street and Power Avenue, Cleveland

Specialties Pay!

Tickets, Labels, Coupons, Wrappers, Manifold Work, etc., bring profit to the printer who can produce them economically on a



ROTARY PRESS SERIES AD-R1006

MEISEL PRESS

To become a specialty printer it is not necessary to tie up your investment in a press adapted to only one line of work. The press shown in this advertisement will do many lines of work at low cost, and do them well.

Send samples of any work you would like to produce at lower cost and we will show you how it can be done on a Meisel Press.

MEISEL PRESS MFG. CO.

944-948 Dorchester Avenue
BOSTON, MASS.

No Expensive Special
Molds
No Time-wasting Changes
Outfit costs only \$10

CAST YOUR OWN LOW SLUGS

MAKE YOUR LINOTYPE OR INTERTYPE A SLUG and RULE CASTER

You can save hundreds of dollars in time and materials with our RIBLESS LOW SLUG and RULE CASTING ATTACHMENT. Why use ribbed high blanks or rules, when you can cast with the same facility ribless low slugs and smooth rules, same as typefounders', with an outfit which is always handy, dependable, easily applied and so inexpensive that

It Pays for Itself in a Few Hours?

With our Low Slug Matrix Slide and our Non-grooved, Self-adjusting Mold Cap Attachment, you can cast any number of low, smooth and square slugs, 30 picas long and 54 points high, on the ordinary (universal) mold of your machine. Moreover, you can cast your rules, borders and dashes without ribs, same as foundry material. The operation is as easy as recasting ordinary slugs from matrix slides. The Mold Cap Attachment can be applied to the mold in the time it takes to change a liner, and is so made as to produce ribless low slugs or rules, of even thickness and exact height, with no more than the ordinary care on the part of the operator. Ordinary liners and ejectors are used, and no other changes or adjustments are required. Can be applied on any machine having Universal mold.

Price: 30-em 5 to 8 point Low Slug Slide and Mold Cap Attachment, and up to 9-point Rule Attachment, assembled..... **\$10.00**

Money refunded in ten days if not satisfactory.

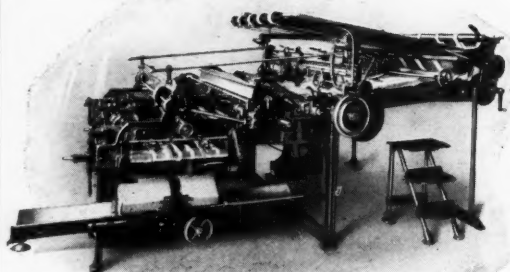
CAST RIBLESS RULES & BORDERS

THE NORIB COMPANY
132 West 31st Street,
NEW YORK.

Write for more details. In ordering state whether outfit is to be used on Linotype or Intertype.

PRINTERS' AND BOOKBINDERS' EQUIPMENTS

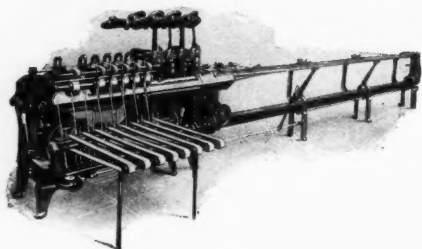
of Proven Merit



CHAMBERS FOLDERS AND FEEDERS

The Chambers Double Sixteen Folders and Chambers King Continuous Feeders have been installed recently in some of America's finest plants.

Without exception, they are the finest folding and feeding units manufactured in one plant. Investigate and learn why!

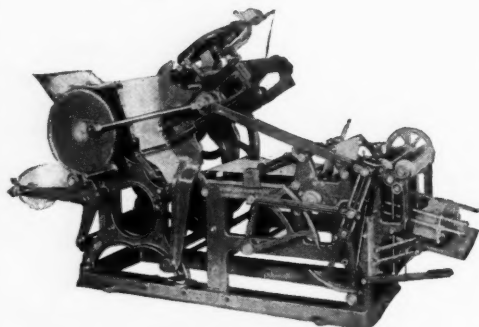


CHRISTENSEN WIRE STITCHER FEEDERS

For all classes of saddle wiring

High speed; simple adjustments; increased production insures the lowest possible production costs—immaterial whether long or short runs, single books, signatures or gang strips.

Only machine on which extended covers can be automatically gathered and stitched.

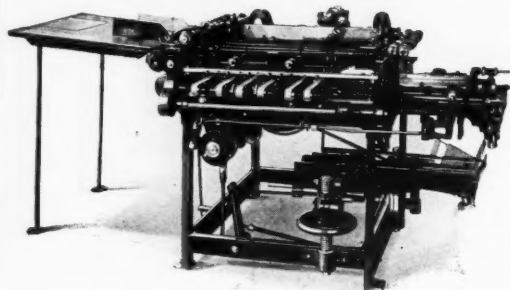


SHATTUCK & BICKFORD ROLL FEED JOBBERS

in conjunction with C & P Job Presses

Exact register, combined with speed, low cost, a great variety of work and high quality of production can be obtained. Feeds any kind of stock from tissue to medium tag. *Easy to adjust and operate.*

Cuts, slits, punches and perforates automatically. Printed sheets delivered either cut to size or rewound.



G R S BOOK & PAMPHLET FOLDERS

Benefited by years of experience, we have produced *Model Jobbing Folders*, superior in design. *Scientifically geared* to get an even distribution of power, reducing friction and strain, permitting speed and reducing upkeep.

Built in various sizes. Data cheerfully furnished.

GEORGE R. SWART & CO., Inc.

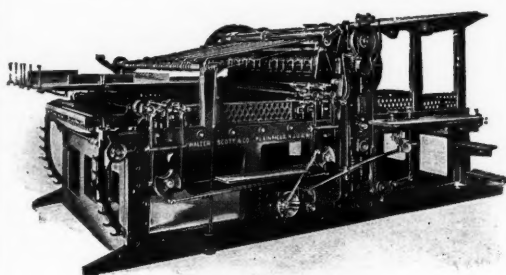
PRINTING CRAFTS BLDG.,
461 EIGHTH AVE.,
NEW YORK

TRANSPORTATION BLDG.,
608 S. DEARBORN ST.,
CHICAGO

Sole and Eastern Sales Agents: CHAMBERS BROS. Co., Philadelphia, Pa. CHRISTENSEN MACHINE Co., Racine, Wis.
L. J. FROHN Co., Brooklyn, N. Y. BERRY MACHINE Co., St. Louis, Mo.
SHATTUCK & BICKFORD, Inc., San Francisco, Cal.

NEW SCOTT CYLINDER PRESSES

Ready for Immediate Delivery



SCOTT FOUR-ROLLER PRESS
Front Fly Delivery

Scott Two Revolution Presses

One No. 4 Press, bed 26 x 36 inches, has two form rollers, geared distribution, front fly delivery.

One No. 5 Press, bed 29 x 42 inches, two form rollers, front fly delivery.

One No. 4 Press, bed 27 x 36 inches, has four form rollers, front fly delivery.

One No. 8 Machine, bed 41½ x 52 inches, has four form rollers, and printed side up delivery.

One No. 4 Press, bed 27 x 36 inches, four form rollers, and printed side up delivery.

One No. 7 Press, bed 38 x 51 inches, ideal press for weekly newspaper or small city daily. Prints four pages of seven column paper.

SCOTT DRUM CYLINDER PRESS

Bed 32 x 47 inches. Prints six column quarto newspaper and job work. Has two form rollers, table distribution. A very good machine.

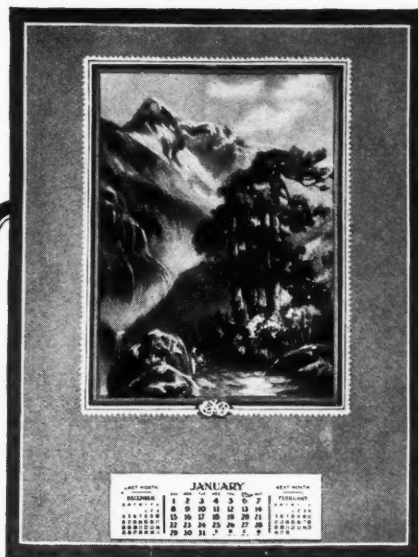
Write for price on press you need.

Walter Scott & Co.

New York Office: 1457 Broadway
Chicago Office: Monadnock Block

Main Office and Factory:
Plainfield, New Jersey, U. S. A.

Cable Address: Waltscott, New York
Codes Used: ABC (5th Edition) and Our Own



Go to Goes for

*The Goes Art Advertising Calendar Pictures
The Goes Art Advertising Calendar Mounts
The Goes Lithographed Calendar-Pads*

A varied assortment of original styles has been prepared especially for the 1923 calendar trade. Also

*The Goes Art Advertising Blotters
The Goes Art Advertising Mailing Cards
The Goes Art Advertising Calendar Cards
The Goes Art Advertising Hangers*

The Goes Printers' Helps also include

*Diplomas and Certificates-of-Award
for all purposes*

*Stock Certificates Common-Law Certificates
Bordered Blanks Bond Blanks*

The Goes Common-Law Record Book and the Goes Corporation Record Books are complete record books. Forms helpful during the organization, as well as in the keeping of subsequent records, are provided.

Samples or descriptive matter of all of these Goes Products, will be sent promptly upon request

Goes Lithographing Company

45 West 61st Street, Chicago



Berry Round Hole Cutter

WITH FOUR EXTRA HEADS



BERRY No. 4

THIS machine is indispensable in the manufacture of blank books, loose leaf devices, catalogues, directories, index cards, calendar pads, or anything requiring round holes.

This is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

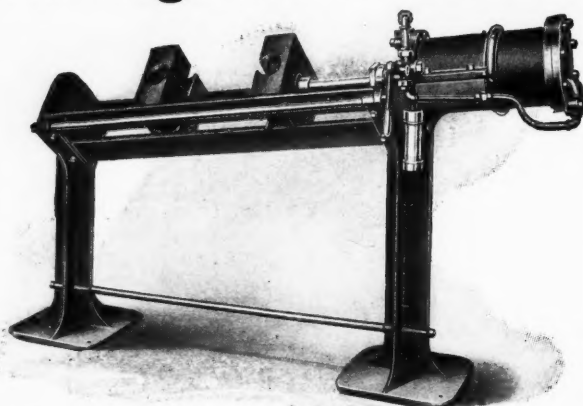
Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once.

We strongly recommend individual motor drive for this machine. It requires a 2 H. P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

• EXHIBITOR •
Boston Graphic Arts Exposition
August 28 to September 2

Berry Horizontal Signature Press

WITH this machine, signatures, catalogs, books and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are $10\frac{1}{2} \times 10\frac{1}{2}$ inches. Extensions may be added to the blocks, if necessary, in order to accommodate sheets a few inches larger than this. We also build this machine in upright model.



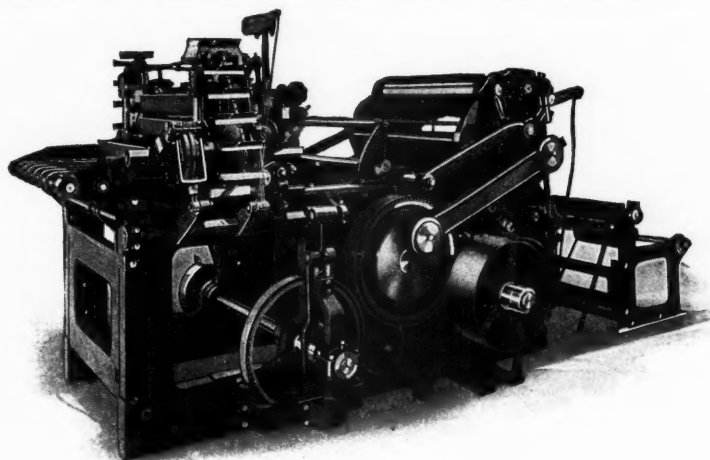
BERRY MACHINE CO.

309 North Third Street

ST. LOUIS, MO., U. S. A.

If You Want a Roll Feed Job or Special Press

Why not buy one which has been on the market for over forty years? Note the simplicity and solid construction shown here

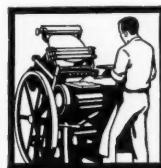


KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

181 Quincy Street, CHICAGO



Cooper Black

Designed by OSWALD COOPER



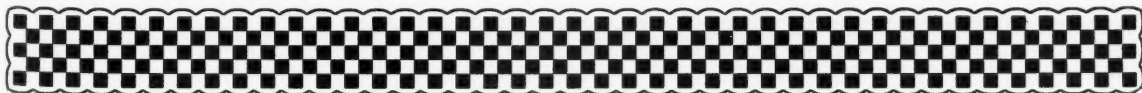
A dominant type face
A bold Roman that is a genuine design
It delivers the message with
the convincing force of
powerful expression

Write for Specimen
 Showing Sizes 6 Point to 120 Point

Printercraft Illustrates
 Font & Designs and 6 Tint Blocks

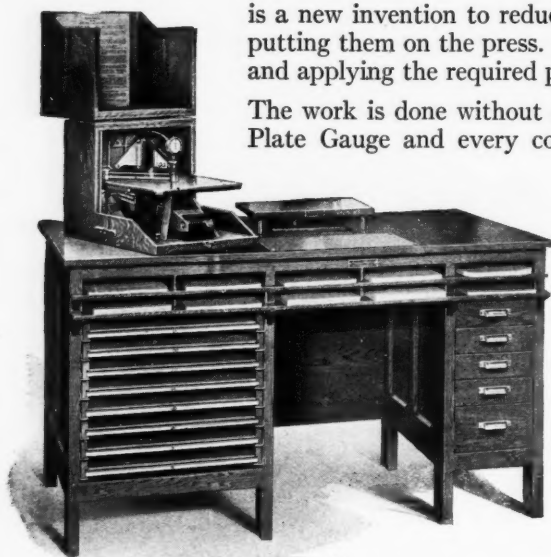
BARNHART BROTHERS & SPINDLER

CHICAGO • WASHINGTON, D.C. • DALLAS • SAINT LOUIS • KANSAS CITY • OMAHA • SAINT PAUL • SEATTLE



Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Hacker Plate Gauge and Rectifier



is a new invention to reduce makeready by levelling all plates and blocks before putting them on the press. It is done by measuring them under printing pressure and applying the required paper underlay.

The work is done without a proof, the operator sitting at a table containing the Plate Gauge and every convenience. This preliminary underlay saves all the time of doing the same thing on the press, and the instrument does it much more accurately than is possible by the old methods.

Users of the Hacker Plate Gauge and Rectifier never have to unlock a form or lift a cut, and they have less overlay. Their presses show more running, and less down, time: their makeready costs less and their output is greater.

Thousands and thousands of makeready hours have been saved by over 300 printers who use the Hacker Plate Gauge and Rectifier, but there are still thousands and thousands of makeready hours being wasted fussing around under the plates in pressrooms not yet using this new labor saving device. These are the pressrooms we are after: we want to demonstrate to them the utter waste of their traditional makeready methods and the economy and simplicity of this new method.

Give us the chance—ask for catalogue—get on our mail list for monthly Bulletin. This device is a real time-saver and you ought to learn what it can do for you.

Produced and sold only by

HACKER MANUFACTURING CO.

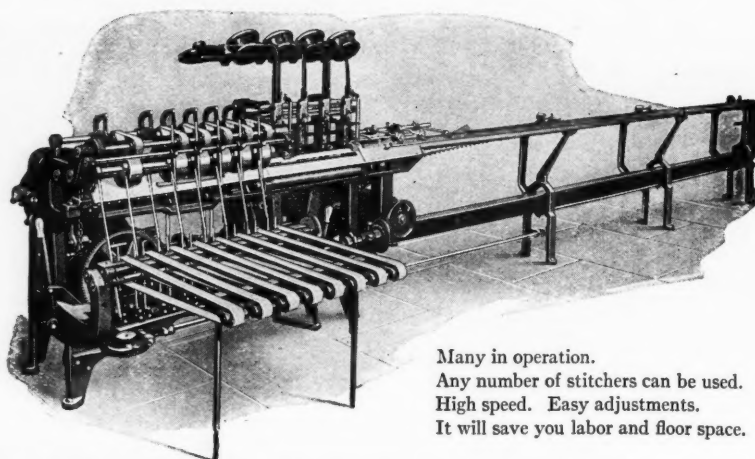
312 North May Street, Chicago

This instrument and equipment will save ALL underlay time at the press. Overlay starts at once. In addition to the actual saving in makeready there is a corresponding increase in press output. There is real profit in every form, the plates of which pass through the Hacker Plate Gauge and Rectifier. The average reduction in makeready on blocks is 50%. Machine is used on both mounted and unmounted plates.



CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.

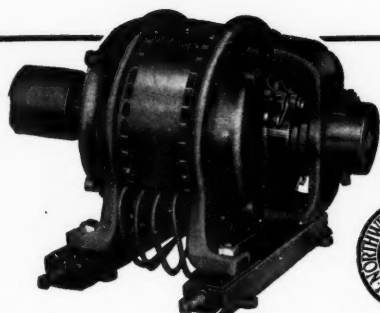


Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.
Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.
Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.



Reduced Current Cost Increased Output *with*

**PUSH-BUTTON
CONTROL MOTORS**

For Single Phase, Alternating Current

A-K Motors give you absolute and flexible control of speeds, and reduce the amount of electricity metered every time you reduce the speed of the press. How often are your presses operated at maximum speed? Yet with ordinary motors you pay for the excess current which is metered into heat.


Instant control of speed will give the press feeder more confidence and enable him to run the press at higher speed without using the throw off, and with less spoilage of stock.

Write for detailed information and prices.

Northwestern Electric Co.

408-416 South Hoyne Avenue
Chicago, U. S. A.

ESTABLISHED 1842



JAENECKE-AULT CO.

SUCCESSORS TO THE JAENECKE PRINTING INK CO.




FINE TYPO & LITHO INKS

DRY COLORS & VARNISHES

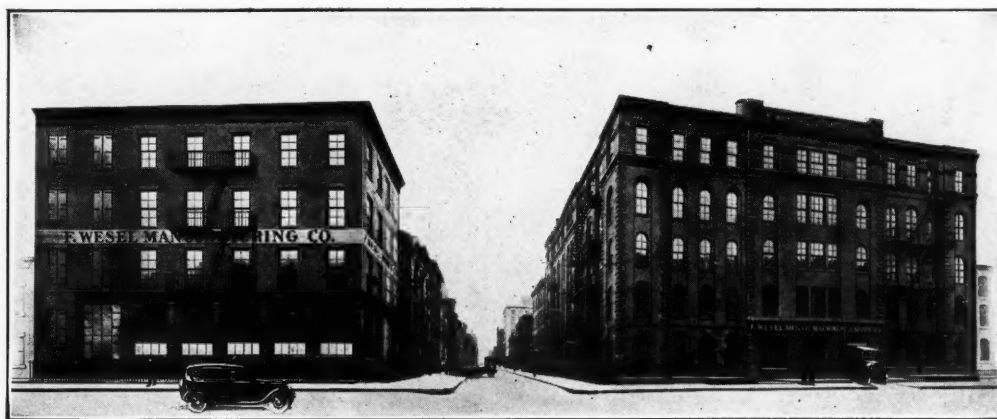
JACO PRODUCTS

Many years ago, Mr. E. H. Wimpfheimer, one of the best known and best liked men in the trade, was Vice-President of the Jaenecke-Ullman Co. Today his son, Harry E., occupies the same position with us, their successors.

OFFICES AND FACTORY

NEWARK NEW JERSEY



WORKS of the F. WESEL MANUFACTURING CO., at BROOKLYN, N. Y.

The Factory that Stands Behind Every WESEL Product

F. WESEL MANUFACTURING CO.

72-80 Cranberry Street, Brooklyn, N.Y.

Chicago, 431 So. Dearborn St.



***The Chandler & Price* CRAFTSMAN 12X18 Press**

THOUGH NEW in design and possessing many unique features essential to speedy production of the highest grade color and half-tone work, the NEW MILLER CRAFTSMAN UNIT retains the characteristic Miller and Chandler & Price simplicity and ease of operation.

ITS HIGH average quantity and quality output is the result of correct design, perfect balance, sturdy construction and high-grade workmanship. It is built to stand up for years and to continue to function properly and profitably on super-quality work thruout its long life.

***The New* MILLER Craftsman FEEDER**

THE NEW MILLER CRAFTSMAN UNIT is the latest engineering achievement of two of the leading printing machinery manufacturers of this country - the Miller Saw-Trimmer Company, of Pittsburgh, and the Chandler & Price Company, of Cleveland - a guarantee in itself of the merits of the machine and its ultimate value to the trade.

INHERENT LIMITATIONS of the Gordon type of press have been corrected and strengthened. Its impressional strength is in excess of the most severe requirements of heavy half-tone and embossing forms. Its ink distribution excels that of the latest improved four-roller cylinder press. Its precision in the automatic handling of all weights and grades of stocks has never before been attained by any automatic feeding device.

WRITE TO-DAY for descriptive matter, examples of press-work, prices and terms, sent postpaid on request.

MILLER SAW-TRIMMER CO.

PITTSBURGH, U. S. A.

BRANCHES: - Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco

Can You afford This WASTE?

**MILLER
UNIVERSAL
SAW TRIMMER**
with
ROUTER & JIG SAW
ATTACHMENT

TIME CARD
WORKMAN *James J. Mc. Grath*
No. 36 Date *April 4th*

Job No.	Kind of Work	DESCRIPTION	TIME	
			BEGAN	STOPPED
8776	Composition	(Including Cutting Inside Mortises)	8 30	12 45
"	"	(Including Squaring Cuts and making Type High)	2 45	3 45
"	"	"	3 45	5 30
				1 3/4
				3 1/4

Note: About three and one half hours rule cutting mortises and corners - Could be done in thirty minutes on Miller Saw Trimmer.

HOW MUCH WASTED
THREE HOURS TIME

NO ONE knows better than your skilled workmen that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

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THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 69

MAY, 1922

Number 2

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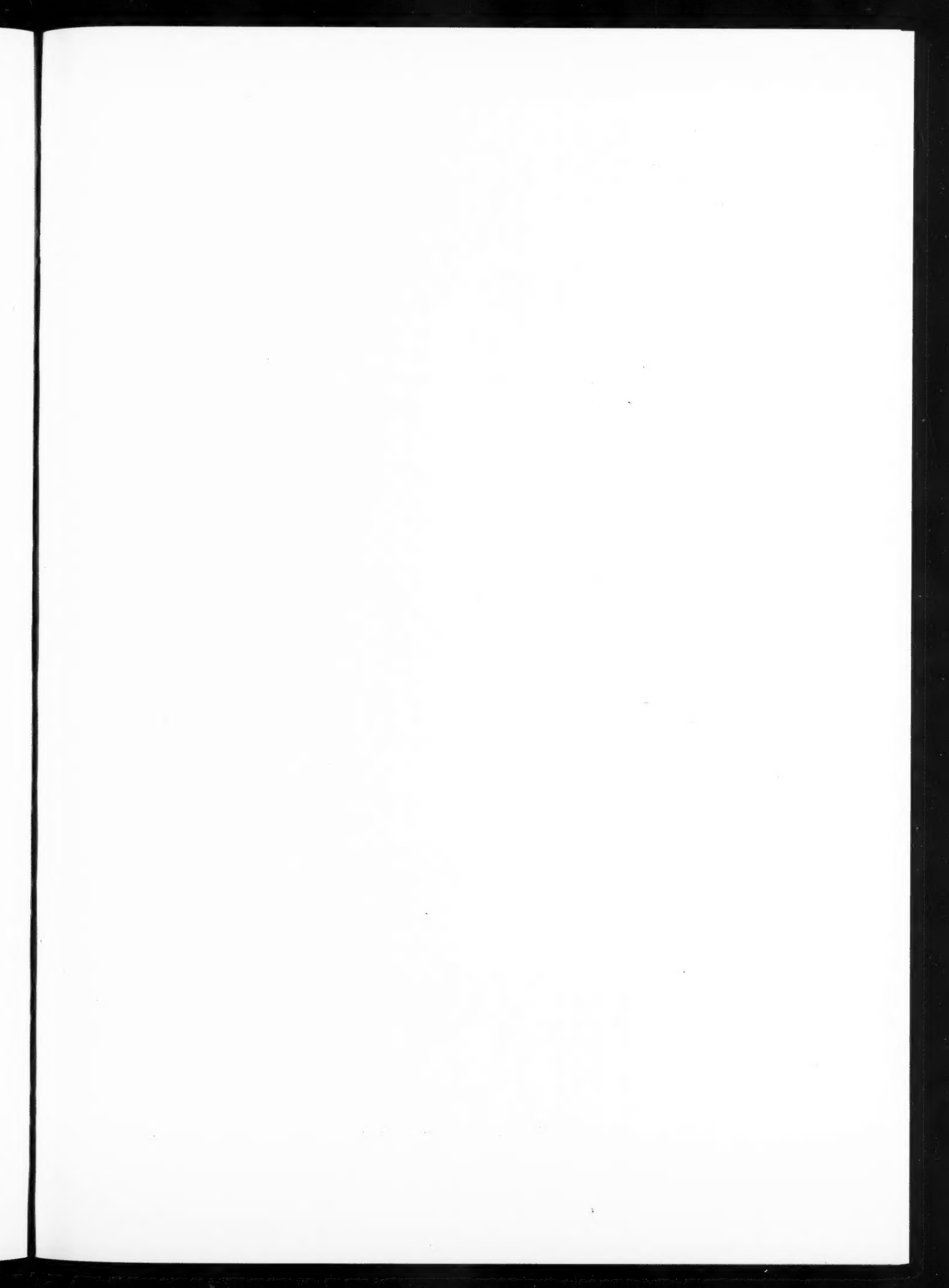
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EARLY MASTER PRINTERS
FRIEDRICH KÖNIG
1774-1833



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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CREATING PRINTING

BY HUGH SMITH



PRINTERS, at some time in their careers, have read portions of the vast quantity of material written about "creating" business. After reading such articles, they have apparently racked their brains for smart sayings to place upon cards, which it seemed certain would sell through sheer cleverness.

When this plan or the underbidding of competitors, who immediately retaliated, failed to give the printing plants growing pains, "creating" was finally given up and was left to the "big" fellow in the large city, who, supposedly, had merely to call on more prospects.

Despite the fact that the business building efforts of many printers have not proved entirely successful, the majority still desire more business of the right kind. How to secure an increased volume of printing continues to be the question.

This article explains how new business was *created* by a printer, not in a large city, but in a town of about twenty-five thousand filled to the saturation point with printing plants which had gobbled up every *visible* sign of business. The methods which served in his case may be suggestive to progressive printers everywhere. He grouped printing into two classes, the first called the *bulk* class, the second the *selective* class. This division was the starting point of his plan of development.

His bulk class comprised those forms common to every business, namely, letterheads, envelopes, statements, business cards, order slips, shipping tags, labels and other staple forms. This class is always fairly constant in volume, increasing in proportion to the growth of a town and the number and size of businesses within a town. In other words, if he merely had rested on his oars and drifted with the current, he would, by getting

his fair share of the printing within the growing city, have found his business increasing, slowly, it is true, but nevertheless growing, without any appreciable effort on his part. Possessing a clientele of customers, he could have depended upon the expansion of such concerns, together with any chance orders that came his way for his own growth. This method of allowing the business to build itself, although a common practice in many printing plants today, did not suit our printer.

The selective class was this printer's second group. It contained booklets of all kinds, prospectuses, price lists, folders, blotters, mailing cards, catalogues, posters, etc. These materials are merely printing, although business men and the public generally speak of them as advertising.

The bulk class grows, but there appear to be certain limits to that increase. He found that a firm might be induced to purchase larger orders of supplies, but, after all, it could use them only as rapidly as required. He found that there was but little to be gained by attempting to directly force an increase in the bulk group.

The selective class, on the other hand, grows, but *it grows in two directions*, producing an increase in its own volume and at the same time actually producing a growth of bulk. This characteristic of the selective class was the keynote for the printer's entire plan of business development.

The action of double growth which he discovered is not strange when we consider the reasons back of it. The selective group consists of booklets, price lists, catalogues, etc. When their use in a business is increased, other materials or accessories, usually out of the bulk class, begin to be employed in greater quantity. For instance, envelopes are needed in which to mail the selective material. Customers write to the firms concerning items offered, requiring answers on letterheads with envelopes. Merchandise or service is

eventually sold which requires order blanks, labels, shipping tags, invoices and envelopes, statements and envelopes, and, the receipted bill in an envelope. Here, then, according to his reasoning, was the active germ of growth which affected, if, in some cases, did not entirely control, the development of all classes of printing.

He also found other characteristics of the selective class which were worthy of note. Work and materials are the basic elements of every printing job. The more work or time put into a job and the larger the amount of high grade material used the greater the gross amount of money involved, and, relatively speaking, the greater the profit. The selective group, as a class, inherently involves more time because there is more composition in price lists, booklets, prospectuses and other advertising than in the ordinary run of the bulk group. In this connection, it is true that colorwork, while not entirely confined to the selective class, is more often employed by it. Even the bulk which does carry an extra color is designed for an advertising purpose; therefore, the selective idea is indirectly responsible for its presence. Inasmuch as an additional color adds about twenty per cent to the cost of a job it is an important source of profit.

In view of these many advantages, the printer decided to focus all of his development efforts upon the selective class. He could not afford to finance a long drawn out campaign for new business. Results had to come reasonably soon without too great an expenditure. His plan showed, however, that rightly handled sales development work will pay almost from the start.

He studied a few of his customers and decided to expend effort on The Versatile Company, one of several plumbing and heating establishments in his town, conducting a retail business in lighting fixtures, electrical goods, automobile accessories, and doing local contract work for installations. The company also acted as state agents for several standard automobile services, such as Prest-O-Lite, Timken Bearings, etc., besides carrying on a small wholesale automobile accessory business with garages.

The printer spent time in close contact with the company, and examined the monthly mailings which were being sent to garages in the State. His survey showed that the company was endeavoring to sell a line of automobile parts and accessories which included a large number of items used by garages for special repair jobs and would only be purchased when needed. The printer's study made it apparent that The Versatile Company needed to place a permanent reference list of special parts into the hands of garage owners, so when occasion arose for the use of parts not carried in the garage men's stock, they could refer to the list and order the parts needed. The case obviously demanded a catalogue of some description.

The Versatile Company was led by the printer to conclude that, as a general proposition, a catalogue of some description might be a valuable sales aid. There was, however, an actual throwing up of hands at the thought of such an expensive undertaking as the print-

ing of a catalogue. "Yes," The Versatile Company said, "we will have a catalogue some day in the future, when we grow into a larger organization and business has increased sufficiently to justify and support a book of the kind. In the meantime we will simply continue our monthly mailings, which are bringing fair returns.

How often those words have been spoken to printers! Business was needed immediately. Our printer knew that spoken words would not turn his presses.

Time, thought, patience and persistence were used by him to overcome the confronting conditions. Meanwhile his competitors were treading their old routes, straining to catch scent of any small job which might spring up around the town. Needless to give the details of his solving of The Versatile Company problem. The accomplishment will suffice.

Monthly mailings were continued, but in place of a heterogeneous group of enclosures in the envelope, a four page "bulletin" was issued. The same page size as the desired, but supposedly impossible, catalogue prevailed and the page makeup was in catalogue style. Each month an entirely new bulletin was prepared, but the type from the previous issue, instead of being thrown in, was set aside and held for future use. This reserve material was gathered at a later date and run as one issue of the so called bulletin, which, in reality, was now the catalogue actually in existence, without the labor and expense usually attributed to such a book. Each monthly mailing had taken care of itself in its own time and produced its own quota of returns. The expense of the composition of the catalogue, as such, had practically been eliminated. It is true that the number of pieces in the monthly mailing was reduced by this scheme, but the number of jobs is not necessarily an indication of the amount of business. The combination of the catalogue and monthly mailing brought to The Versatile Company a large volume of orders and the printer reports a continuation of both mailings and catalogue.

The Versatile Company was not an isolated incident. The printer continued to study his various accounts. He discovered that the department stores and a few other retailers, although among the largest organizations in the town, were his smallest customers. It was not difficult to conjure up a plausible explanation of this because the stores confined their publicity to newspapers and sold goods directly over the counter. Seemingly plausible explanations, however, had now ceased to deter him from securing full knowledge about any situation. Further investigation revealed great quantities of booklets and other dealer help literature gathering dust on the merchant's back shelves. He diplomatically broached the subject of selling them some advertising (selective printing), but in every instance was met with the reply, "We have more advertising than we know what to do with—whole shelves of it—and can get more from manufacturers without cost if we need it." This was the truth. The printer had viewed the burdened and dusty shelves for himself.

Here again persistent and determined study brought results. He realized that as long as large quantities of

dealer help literature remained on the shelves, the merchants would be obsessed with the idea that they had all the advertising they needed, even though such valuable material was failing of its purpose through disuse. His problem was to get rid of those dealer helps.

The merchants protested that the expense of new mailing lists and the cost of mailing the manufacturers' booklets would be too great. The cry, however, did not stop the printer, who saw business ahead and gamely tackled their new objection.

He secured a complete and accurate mailing list of the residents in the trade territory of the stores and persuaded the merchants to enter into a coöperative mailing plan for a period of six months. Under this plan six merchants in non-competing lines — hardware, jewelry, department store, business school, live stock insurance, farm light plants — were entitled to one enclosure apiece in an envelope addressed and mailed monthly to the residents in their trading area. The expense of the entire mailing was divided among the six firms, so that its cost appeared irresistibly low. Each merchant's cost under the coöperative plan was approximately only one-quarter of what his total expense would have been if he had operated it himself.

This scheme immediately created a monthly demand for five thousand printed envelopes from a source which absolutely had not existed before the coöperative mailing was inaugurated. It also produced the work of imprinting the names of certain merchants upon some of the booklets. It created the work of folding, gathering, inserting, addressing and mailing.

The plan did not end there. At the completion of the trial period of six months, the printer's original aim was accomplished, namely, moving the dealer helps from the merchants' back shelves. Conditions were now propitious for the sale of locally produced advertising expressing the individual personality of each store and offering a wider selection of articles than is usually listed in a single manufacturer's booklet.

After the trial period, a few merchants were ready to prepare and use their own material. They, of course, were allowed to do so. The printer considered it a real achievement to have them express the desire. The ranks of the coöperative mailers were refilled by others recruited from other businesses within the town. The form of the mailing was changed into a broadside folder with each member using allotted space for cuts and copy describing his merchandise offerings. The coöperative mailing in its final form was a large and productive monthly job of printing which had actually been created where no printing business had existed before.

The chief obstacles which printers find in developing business are: (1) Ignorance on the part of clients concerning printing or advertising and its uses; (2) lack of time to plan and prepare printing or advertising; (3) lack of facilities to use the printing or advertising after it has been produced. The wise printer is one who extends his best efforts to assist in overcoming such conditions, and the returns are commensurate with the time and thought involved. If he but has pluck enough to tackle the job of business development, and will stick to it, he need have no fear of the results.

COLOR IN THEORY AND PRACTICE

BY J. F. EARHART



It is not often that so fine a chance is presented for showing the practical value of a color system and its theoretical framework as that which was offered the Munsell System of Color in the production of the elaborate "Grammar of Color" issued about a year ago by the Strathmore Paper Company. If this practical demonstration falls short of what was intended and does not prove the claims made for the system, it certainly is not the fault of the skilled workers who planned this book and turned out a piece of printing that is excellent in every particular.

I desire to have it understood at the outset that this article is written solely that truth may prevail instead of error. If a man formulates a theory of any kind based upon wrong premises and it is shown that it does not work out true when put into practice, then it is of doubtful value. Truth is of greater importance than any man's theories. This, of course, applies to my own writings as well as to those of others.

For many years color enthusiasts have tried to find a royal road to color knowledge. But the mistakes of most men lie in the fact that the road they have been seeking has been one of exact data, made up of exactly measured steps, so that any man, whether he possessed much taste or not, might take this geometric combination of dimensions and figures and produce artistic results. But art is more than a mere mechanical proposition, and its expression can never be accomplished through mechanical formulas.

The changeableness of color under different conditions and of pigments in different mixtures makes exact methods impossible. Color itself is a variable thing; it shows a certain quality in one combination and a different quality in another. This makes it impossible to reduce it to exact figures and inflexible rules for practical use.

I believe that any system of color intended for theoretical teaching or for practical application should have light and the normal colors of the solar spectrum as the visible basis or starting point. It appears to me that the idea of an axis or center pole of neutral grays as the heart of the Munsell system is wrong in spite of the

claim that that is the common center or neutral meeting point of all colors. In fact, it is only the visible destination of the pure colors, most of which one has to imagine as lying somewhere outside the visible sphere. It seems to me that it would be a great deal safer to leave to the imagination the colored grays rather than the pure colors.

Neutral gray in light (that is, the partial absence of light) is one thing, and neutral gray in paints or printing inks is quite a different thing. In fact, there is no such thing as neutral gray in its resultant effects when mixed with certain colored pigments. It matters not how carefully the color mixer may produce his neutral gray, it will make a radical change in the hue of some colors when it is mixed with them. For example, take yellow. It will drive it out of the place assigned to its particular hue in the circle of colors toward green. This is particularly evident where grays of so called middle value are used. Neutral gray has the same effect upon other colors, but the changes are not so radical as in the case of the yellows.

In my experiments a neutral black (ivory black) and a pure zinc white were used in making a neutral gray. The following table shows the results obtained by mixing this gray with different colors:

Changes made in the hue of different colors when they are mixed with a Neutral Gray or Neutral Black:

Carmine becomes a little more blue.
Madder Lake becomes bluish.
Harrison Red becomes bluish.
Vermilion moves a little toward blue.
Scarlet Lake remains normal.
Orange Red remains normal.
Cadmium Orange moves toward green.
Chrome Orange moves toward green.
Indian Yellow moves toward green.
Alizarine Yellow moves toward green.
Chrome Yellow becomes more green.
Cadmium Yellow becomes quite green.
Zinc Yellow becomes very green.
Lemon Yellow becomes very green.
Medium Green becomes a little blue.
Permanent Green becomes a little blue.
Viridian Green a little more blue.
Cerulean Blue remains about normal.
Cobalt Blue moves a little toward green.
New Blue moves a little toward green.
Ultramarine Blue becomes more blue.
Violet becomes more blue.
Purple becomes more blue.

Now it must be evident to the reader that if a neutral gray (that is, a gray which contains no visible color) produces the effects described above when mixed with different colors, the system is useless for practical purposes. That it does have this effect, we refer the reader to the "Grammar of Color," published by the Strathmore Paper Company.

This book contains a number of artistic designs, each in two colors, and many good color combinations which, in spite of the faulty system under which the book was produced, can be effectively used by the discriminating printer.

For examples, I refer the reader to the misnamed yellows and green-yellows on the inside of the five two-

color combinations on sheet No. 5 of the book. These are really greens and belong to the green hue of color. Also refer to the two outside green-yellows at the top of sheet No. 6; the inside green-yellow at the top of sheet No. 12; the outside yellow second from the top, and the outside green-yellow second from the bottom on sheet No. 13. These last two are positive greens. Again, refer to all the outside yellows on sheet No. 14. The colors at the top of this sheet are all positive greens. There are several others, but those mentioned are the most striking. These examples of misnamed colors are the result of an attempt to force colors to fit an arbitrary system. The theory requires that the system must be exact, so the names of colors are fixed upon the system with arbitrary regularity. It requires that a certain color must be called yellow no matter what changes it undergoes when mixed with gray. Apparently the theory is all important and the supposed result a secondary matter.

It has been my experience that the practical user of colors is more interested in results than he is in the mere framework of a theory, however attractive the theory may seem.

When any two or three pigments are mixed, I contend that the resulting color should be given the name of the visible dominating color in the mixture. It should not be misnamed to make a theory consistent.

The diagram in colors which is given in illustration of the system leaves too much to the imagination. In fact, the more or less neutral colors are given in the framework of the sphere, while the pure colors are mostly left to the imagination as being somewhere outside this framework. Apparently we have to imagine just what kind of a red we will find when we go five steps beyond the outer edge of the framework. We have to gage its particular hue by the dull or broken colors. Experts may be able to do this, but the student should first become familiar with the so called pure colors and then with the subdued or broken colors.

In theory the idea of all colors merging into a common center of neutral gray seems very plausible. But the action of light is just the reverse. It emanates from a central point spreading outward in every direction, incidentally being divided and passing into color, and from there into shadow or neutrality as it diminishes. Take the action of a ray of sunlight when it falls upon a prism and is resolved through refraction into its various colored rays. It will be noticed that they spread out fanlike, each color going in a slightly different direction.

The naming of colors under this system is misleading. It arbitrarily requires that a hue of any color lying between two of the basic colors of the system must take the name of the color at the left in moving around the circle from left to right. Thus the hues lying between red and yellow must all be called yellow-reds no matter how little red may enter into the mixture, and, hence, without regard to its visual appearance. The hues lying between green and yellow must all be called green-yellows for the same reason. The system requires it even though very little yellow may

enter into the mixture. And so on, clear around the circle. The arbitrary application of this principle naturally results in the misnaming of colors. I believe that the hue of any color produced by the mixing of contiguous basic colors should be given the qualifying name of the visible predominating color in the mixture. For example, the inside color at the top of sheet No. 9 is called a yellow-red. It is only slightly removed from yellow and is therefore not a hue of red. The same is true of the yellow-red at the bottom of sheet No. 12.

The reader's attention has already been called to a number of green-yellows produced by mixing yellow and gray which show little evidence of yellow. Striking examples of the latter are the green-yellow in the center of sheet No. 5 and the green-yellow at the top of sheet No. 14.

I believe I have clearly shown that there is no such thing as neutral gray in its resultant effect when mixed with colored pigments. If this is true, then of what use is an accurately measured scale of visible neutral grays, if when applied practically the resultant effect is not even approximately accurate?

It seems to me that the whole structure of the Munsell system rests upon and revolves about the idea of a center pole of neutral grays. If this center pole is vitally defective how can the structure stand?

But, it may be asked, how can the hue of a color be preserved and kept true to its color character in its different shades and darker tones when mixed with gray or black? In answering this question let us take yellow for an example. A fine yellow-black can be made of Vandyke brown, a little burnt sienna and a little black. The yellow hue will be preserved true to its character when mixed in any proportions with this black, also when mixed with grays made from this black. If a lemon-yellow is used, then omit the burnt sienna. To preserve the hue of any other color the same principle must be followed. The red should be mixed with a red-black, the green with a green-black, the blue with a blue-black, and so on, and, of course, with the different grays made from these blacks.

This is the only way in which the true color quality or hue can be preserved in broken colors made by mixing with gray or black. In no other way can the hue relation be kept true.

In each case the depth of the colored black should be gained as far as possible through the use of the darkest colored pigments, with as little of the black as possible. This will insure the best results.

The so called "balance and unbalance of color" idea made use of in the same book is simply a restatement of the old theory of "chromatic equivalents," first advocated by George Field, of London, in 1845. Field's theory, in brief, was that every color has its equivalent or complementary balance, and that when arranged in a design the colors should bear a certain areal proportion to one another, otherwise harmony would not be attained. He contended that if colors were arranged according to this theory an harmonic balance would result which, when seen from a distance,

would have the general appearance of a neutral gray. For example, if red, yellow and blue were used in a design the areal proportion should be red 5, yellow 3 and blue 8. If orange, green and purple are used the proportions should be orange 8, green 11 and purple 13. Later theorists have adopted this idea and have tried to prove that when colors properly balanced in any design are arranged in a circle on a disk of cardboard in the same relative areal proportions and the disk is made to revolve rapidly, the visible result will be a neutral gray. This is assumed to be the proof of an harmonious combination of colors. This theory was exploded long ago, because it never had any foundation in fact. Von Bezold, in his very complete work, "The Theory of Color," published by Prang & Co. in 1876, says of Field's theory:

"These chromatic equivalents have no value whatever . . . one glance of an unprejudiced eye will be sufficient to convince any one that the best ornaments and woven fabrics do not in the least make the impression of neutral gray when seen at a distance, but that on the contrary they show a very decided characteristic color or dominating hue."

Then, in "Field's Chromatography," published in 1885, the theory was disposed of as follows:

"This is, however, all nonsense, although there may be some ground for the supposition that for perfect harmony it is necessary that all three color sensations should be called into action. The advocates of this theory assume that harmony depends on the balance of color sensations. As a matter of fact we find by examining the masterpieces of the most renowned colorists that the connection does not hold good. There is invariably a dominant color. Harmony of color depends rather on esthetic than on optical balance. It is entirely a question of feeling and can not be reduced to rules."

Apparently the old theory has been revamped and is on its way again. To show the fallacy of this theory I have painted many disks of cardboard in from three to ten colors, all occupying equal sectors of the disk, which when rapidly revolved would result in the appearance of gray. According to this "unbalance" theory, if any of these sets of colors were used in a design then the areal proportion must be equal to produce harmony. Any skilful designer can use the same three colors in half a dozen different designs, varying the areal proportions in each design, and nevertheless attain an artistic result in each case. And it is probable that in no case would the colors in any of the designs produce gray if arranged on a disk and revolved.

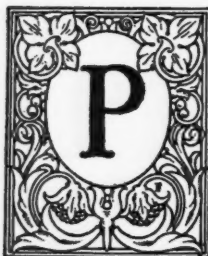
We call attention to the poster design in the "Grammar of Color," which is intended to prove the correctness of the "balance and unbalance of color" idea. The one labeled "balanced color" is really as badly unbalanced as the one on the left, if not more so. The reader will please step back a few feet from the book and observe how the black hat, the furs and fur cuffs are out of value with the rest of the design; how they

separate themselves from the rest of the figure which is supposedly in the same atmospheric plane. In this one particular it is more out of balance than the unbalanced print on the left. The laws of balance which apply to paintings apply also to decorative posters.

In conclusion, I believe that any color system designed for practical use will ultimately stand or fall upon its real merits, regardless of the criticism hurled against it, or of the following which any particular system may have.

WHEN FOREIGN WORDS BECOME ENGLISH

BY F. HORACE TEALL



PROBABLY most of us have never thought much about this subject, at least in regard to details of evolution, though we know generally that our language includes not only many words foreign in origin but Anglicized in form, but also numerous foreign vocables that have been good English a long time without any change unless maybe an altered pronunciation. Who would question the title to standing as good English of the words abacus, abattoir, bisque, boudoir, bouquet, brusque, chauffeur, crisis, curriculum, conservatory, depot, forum, fracas, garage, genius, genus, index, paralysis, parenthesis, parquet, pelvis, phenomenon, repertory, speculum, stadium, sternum, stratum, technique, tonneau and trousseau? These are merely a few selected offhand from among the words that English has naturalized and made so familiar that we seldom think of them as French or Latin, yet each was originally one or the other of those two kinds of foreigners. I shall try to show clearly why I mention them as germane to my general subject.

Many different ideas of pure English have been current through centuries, and yet nobody has given us a real definition from which we can all gather the same idea. Pure English, in fact, simple as the phrase is, is as undefinable as poetry, about which volumes have been written without yielding any simple statement of what it is. Chaucer was called by Spenser a "well of English undefiled," which, of course, means pure; but Chaucer's English was not pure in the sense of freedom from admixture, for he used numerous French and Latin words. Whether Spenser's phrase meant any special kind of purity is not pertinent to our present aim, which is to show that much is pure English now that formerly was not.

One of the commonest puristic notions is that foreign words should be expelled from English use in favor of words of native origin, at least in all cases where the sense is so expressible, which would often call for resuscitation of old words long dead. Scholars do not seem able to kill this notion altogether, but their work has been beneficial in effect and possibly I may enforce its effect by quotation. Greenough and Kittredge are most convenient for the purpose. They say: "Whimsical theorists have even set up the principle that no word of foreign origin should be employed when a native word

of the same meaning exists. In English, however, all such efforts are predestined to failure. They result, not in a simpler and more natural style, but in something unfamiliar, fantastic and affected. Foreign words that have long been in common use are just as much English as if they had been a part of our language from the beginning. There is no rational theory on which they should be shunned. . . . The sole criterion of choice consists in the appropriateness of one's language to the subject or the occasion."

The principle alluded to in the quotation would have forced us to do without a vast number of our commonest words, among them act, add, adopt, agent, army, bay, biography, card, catch, city, connect, circus, chemist, crisis, deceive, different, direct, dialogue, divide, elect, equal, erect, forge, fact, genius, hour, horrid, index, item, junior, junction, letter, mantle, major, manner, medicine, move, navy, omit, pencil, pauper, panic, photograph, premium, quiet, rage, recipe, reduce, soldier, student, skeleton, table, tedious, urge, veil, village, vote. Of course, any such effort must fail as to such old words, each of which was once foreign, but has become so familiar as English that we hardly realize that it was not always so. We may have demand for more new foreign words, and on proper occasion may adopt them, with or without Anglicized spelling.

A very persistent tendency has always been noticeable in English toward uniformity of inflection, but such uniformity has never gained general acceptance. Conservatism that has prevailed for centuries makes some radical propositions seem ill founded and unwise, but mainly because of common aversion to new forms for old words. Our literary leaders have always been the principal supporters of such conservatism, hence our great surprise at finding them working concertedly in favor of such radical changes as some of those proposed by the Society for Pure English. I can here consider only one of these changes.

The society urges that foreign words when introduced be immediately made English in form, saying that was once a regular practice. A prominent American educator and author, in assenting, expressed "painful and aggrieved surprise and annoyance" at the use by other eminent writers of the plurals *curricula*, *fora* and *stadia*, and said they were objectionable as Latin forms for plurals fully entitled to English form — *curriculum*s, *forum*s and *stadium*s. Some do use these English plurals and many others, but no one has yet used all that the society's rule really demands — for

instance, every one uses the foreign forms crises, genera, paralyzes, parentheses, phenomena, spectra, and one using crises, genuses, paralysses, parentheses, phenomenons, spectrums would be considered ignorant, though crisis, genus, etc., are undeniably good English. I suggest more careful recognition of facts in making rules.

The same noted scholar spoken of above expressed certainty that the British purists would welcome the change from brusque to brusk, ignoring the fact that this new spelling (or rather revival of a dead spelling) is not even generally recognized in America, where we are more tolerant of such change. And even he did not recommend changing any other such words, as bisque

to bisk, for instance, or basque to bask, or even cheque to check (though the latter has long been the American preference). I can think of no reason for any such change that would not be equally potent in all cases of pronouncing *qu* as *k*, as in bouquet, croquet, parquet, pique, etc.

Of course, I recognize the wisdom of our simplifiers of spelling in not attempting too much at once, but would it not be wiser to select in entirety whole categories rather than single words? It seems that words like those instanced here might well be all treated alike, as mere Anglicizing of an occasional one will result in a shift of arbitrary differences, leaving practically the same divergence that is now existent.

USING PHOTOS TO BOOST THE PRINT SHOP'S BUSINESS

BY FRANK H. WILLIAMS



It isn't necessary to tell the printer that this is the age of pictures. Every printer knows that engravings figure largely on a large percentage of the direct mail advertising he prints for customers and on a large percentage of the other advertising and miscellaneous matter he prints. Every printer knows the

high value set by advertisers upon pictures in boosting business. And yet how many printers are cashing in on this present universal interest in pictures to boost their own business? How many printers, to be more explicit, are using photos to attract the attention of possible customers and to induce these prospects to buy printing from the shop? Judging from a survey made of a number of average print shops, there are not many printers who are getting all that is possible out of photos.

"But how," many printers will ask, "is it possible for us to use photos to get more business? In just what way can we make use of this wide interest on the part of the general public in pictures and particularly in photographs? We know that 'art' is one of the biggest things in successful newspaper publishing, and we know that photos in window displays always attract a lot of attention, and that the movie theaters are filled to overflowing every night in the year. We're perfectly willing to grant that there is an extraordinary interest on the part of the public in pictures, and particularly in photos, and we're perfectly willing to admit that hundreds of firms are using pictures very effectively in boosting their businesses. But, just how can we use photos to advantage? We don't see in just what specific ways the use of photos can be of any great value to us, or in what way they can be applied to the merchandising of the printer's products."

It is for the purpose of answering these questions, of showing specifically just how printers can use photos to boost their business, that this article has been written.

Suppose that Edwin Ginnert, an enterprising, alert, progressive printer, is constantly issuing a lot of advertising matter for his own shop. Suppose that this advertising matter is the ultimate in good printing and in good advertising; but suppose that because buyers of printing are flooded with such stuff it doesn't pull the way it should; and suppose that Ginnert, looking around his plant for a new sales argument which will be effective in landing business for him, looks at his power paper cutter with a speculative eye. Now, outside the printing trade, there are not very many people who are familiar with cutters and with the things that cutters do. Most people are familiar with printing presses. Folks know what printing presses do and how they do it, but power cutters have escaped the publicity which has familiarized the general public with presses. Consequently when an outsider sees a cutter at work and realizes the important part which it holds in the plant equipment, he is generally surprised and greatly interested.

Ginnert, being alive to the trend of public thought, sees in his cutter a good sales argument. He sees that through it he can present to the buying public a new phase of the print shop's activities, and get and hold the interest of prospective buyers. But, just how can the work of a cutter be visualized? How can he tell the buyers about the cutter so that they will be interested and led on gradually into a sales argument which will mean more business for his shop? What better way to visualize the cutter and its work than through the use of a photograph? The idea of using a picture of the cutter in some advertising matter strikes Ginnert as being a good bet. Forthwith he hires a commercial photographer to take a photo of the machine with the operator in the very act of slicing big sheets of paper.

Ginnert sees to it that it is an action picture — the big blade is just on the point of descending into the paper, the operator's form is tense and alert. It is a real scene from everyday life in Ginnert's shop. In order to be sure that the sort of a photo he wants is secured, Ginnert has the photographer make four or five pictures with the blade of the machine at various positions and with the operator in various positions of alertness. The photographer, being the best in the city, is alive to the necessities of the job and is of great aid to Ginnert in getting the latter what he wants.

When the prints are finally delivered, Ginnert goes over them carefully and picks out the one which seems the most alive and the best visualization of what the cutter is, how it operates and what it does. From this print Ginnert has a good sized engraving made, and prints it on a card which bears this heading above the picture: "Correctly Cut to a Hair's Breadth." Then below the cut the following snappy sales talk appears:

The print of type in ink on your job is not the only important part of getting your printing work done right.

The matter of cutting it correctly is extremely important. If it is not cut right, the job looks sloppy and botched, the edges are ragged and the whole thing looks as though it had been turned out by an incompetent amateur.

In our shop every single phase of the printed job is given the most careful attention, and is done right by the use of the best machines and the most skilful operators.

Here is our power cutter completing this important part of a big job. Notice the blade descending into the paper. It will cut the sheets just the way they should be cut so as to make the job perfect.

We are proud of the mechanical equipment of our plant — proud of our presses, proud of our cutter, proud of our other mechanical equipment, and proud of the operators who run our machinery.

And the reason for our pride is this: With such equipment we are enabled to turn out work that is *absolutely right in every single detail*.

If you are "extra particular" about your work, if you want even the least expensive jobs done right, then buy your printing from us. We never let a slipshod job get out of this office!

These cards Ginnert sends to all the buyers of printing on his list. (It might be noted here that Ginnert, being so very alive to all the phases of his business, kept a list of all the buyers of printing in the city and kept this list strictly up to date. In addition to sending the cards to the buyers of printing, Ginnert has his salesman use them in place of the usual business cards which the salesman is accustomed to carry. In this way, when the salesman calls on a new prospect and the doorman takes in the card, its odd character makes a distinct impression upon the buyer and assures a hearing for the salesman.

In the same way Ginnert himself uses the cards when he calls on purchasers of printing, and, of course, the people who receive them are much interested in the picture, as it is entirely different from anything they have been accustomed to see on the cards presented to them by other printers or printing salesmen. This interest leads to a discussion of the machine, and the discussion of the machine naturally leads into a sales talk in which Ginnert tells all about his equipment and why he is able to turn out such perfect work, and this sales talk, of course, results in sales.

After Ginnert's success with the use of photographs in this manner he decides that he can make a further use of them. So he calls in the same photographer who was so successful in his first efforts, and tells him to take fifteen or twenty pictures of the plant in operation, the presses running, the compositors setting type and everything else about the plant that looks interesting. The photographer proves to have an eye for news values in pictures. That's why he is such a success as a commercial photographer. And the pictures he makes for Ginnert are exactly what are wanted.

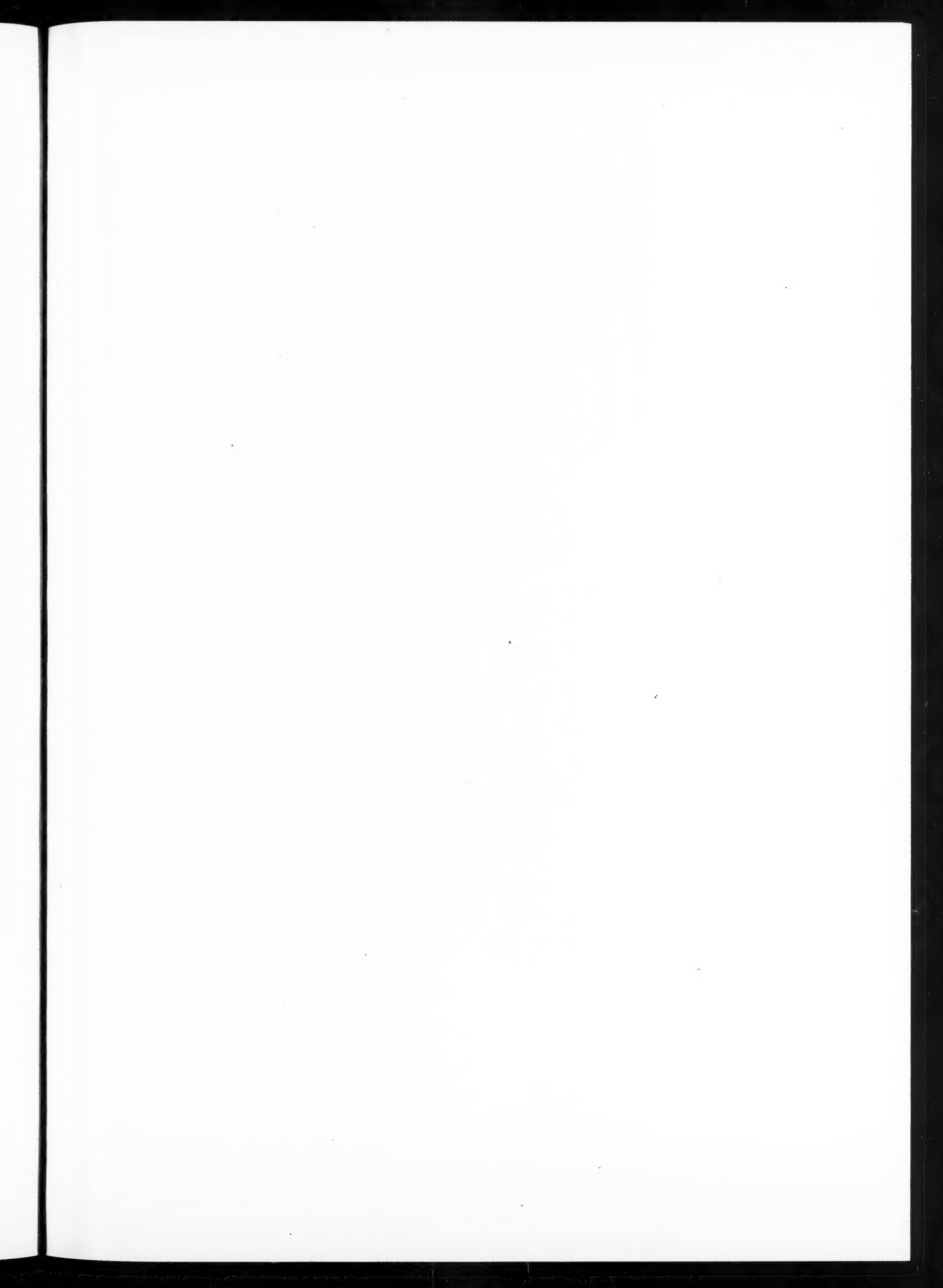
With these pictures Ginnert maps out a trip through his plant. He has captions set up and printed, and he pastes one at the bottom of each print. Then he fastens all the pictures on a large and attractive sheet of cardboard so that, starting at the left and following to the right, a comprehensive trip can be taken through his plant via the pictures. Then Ginnert goes to a friend of his who is in the retail business and induces him to put this display in his show window, on the plea that people are always interested in photos and that anything attracting attention to the friend's show windows will bring business into the store. At the top of the display Ginnert affixes a brief printed inscription, which reads something like this:

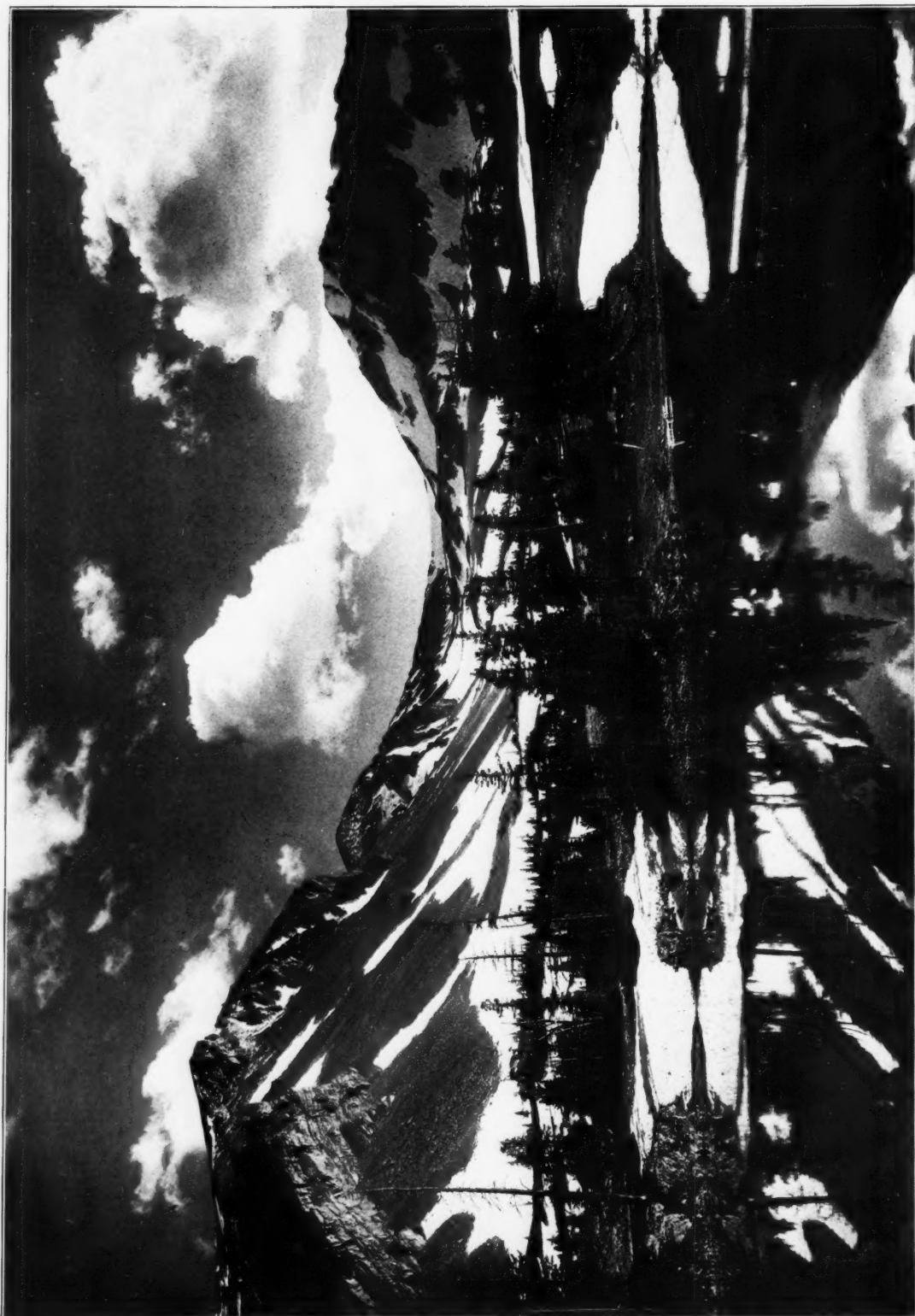
"Take a Photographic Trip Through the Ginnert Printing Plant. These pictures show you how completely and modernly equipped the Ginnert printing plant is. Why not have *your* printing done in a shop that is so splendidly equipped to give you the best possible work?"

Of course, the pictures attract a lot of attention and Ginnert's business profits considerably from this use of photographs to advertise it, to say nothing of the business reaching the store where the picture is displayed. Isn't there a hint in this for other printers? Can't other printers also use photos to advantage in injecting novelty and pep into their advertising and in boosting their business?

A DOUBLE IMPRESSION

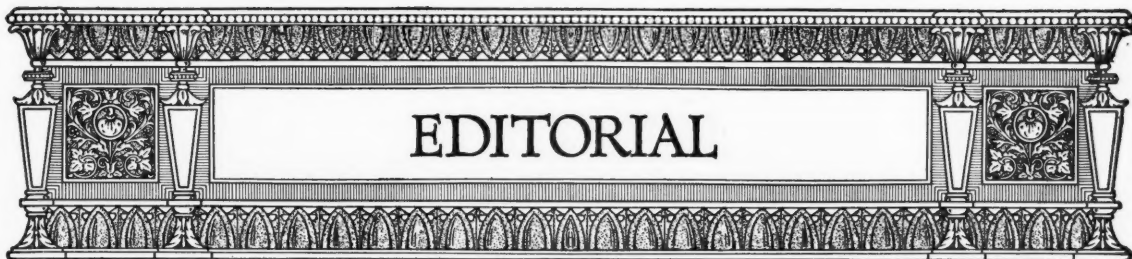
O, the job, so spic and span, done for me by printer man! So artistic, clear and neat, did a job 'twas hard to beat. Good impression made, you see, upon both the job and me. Gratitude that will not fade says: "Just give him all your trade."—By George W. Tuttle.





Taylor Peaks, Montana, on the Northern Pacific

The Montana Rockies, which members of the National Editorial Association will visit on their annual trip during July, are full of inspiring beauty spots. The Northern Pacific claims that there are no mountains in the United States excelling in magnificent beauties the picturesque mountain country of Montana. Reproduced from copyrighted photograph by A. S. [illegible]. Printed with Sigmund Ullman Company's doubletone autumn green, deep.



"MARK WELL THIS FACT: If cheap prices would get all the business, then why is it that printers who professedly ask cheap prices do not have the largest plants in the city — have not put all others out of business? It is a fact that the majority of cut price print shops are the poorest type of print shops in existence, while those who ask fair prices are constantly building up their business, and enlarging and progressing. The others continue to slip back a little each year." Thus reads a paragraph from a recent bulletin sent out from the secretary's office of the Typothetæ of Washington, D. C., Incorporated. Study it carefully and get the point.

NO ARTICLES which have run in THE INLAND PRINTER have created more widespread interest than the series of biographical sketches of early master printers. This series was started over a year and a half ago with the idea of furnishing the portraits that were extremely rare and practically unobtainable, and also to give the biographical and historical matter regarding those who have been foremost in the work of developing the art of printing. The most authentic sources of information have been searched thoroughly by the author, Henry Lewis Bullen. Those who have followed Mr. Bullen's writings know that no man is better qualified to assemble historical matter regarding printing and to put his findings in a form that is not only instructive, but extremely interesting as well. We have been urged many times since starting the series to put these articles in permanent form. Now we take pleasure in making the announcement that in response to the many requests we have received, Mr. Bullen has consented to revise the articles and to provide additional material to link up the biographies so that the whole may present a complete and authentic history of printing. Mr. Bullen has been working on his material for several months, and a definite date for the publication of the book will be set shortly. We make this preliminary announcement because of the fact that a large number of our readers have been watching for it.

"Safety First"

Shortly after the disastrous fire which destroyed a number of printing plants in one block on the west side of Chicago during March, we received a message from John M. Ryan, president of The Ryan & Hart Company, which he asks us to publish in THE INLAND PRINTER in the interests of employing printers. Mr. Ryan writes out of the fullness of an experience covering a great many years as the head of a large printing business, and his words should carry weight. While addressed to his fellow employing printers of Chicago, Mr. Ryan's statements are of great importance to printers everywhere:

"Just a word to the employing printers of Chicago to advise them of the necessity and care they should exercise in one important part of their business — insurance. *Be sure to have your inventory and policies in a safety deposit vault outside of your office.*

"The cost is small, but look at the convenience you have in case of fire — you are ready to do business with the insurance companies the very next day.

"We find that a great many of our fellow printers trust to the old fashioned safe, or to the newly improved one, in their offices as the safe place for keeping fire insurance papers.

"Reports of the large fire on the west side show the necessity of keeping these important papers in the deposit vaults, and *not* in your office safe.

"Keep your inventory up to date. Enter your items of machinery, type, etc., in your inventory book at least once a month, and see that your insurance policies are kept in the regular insurance register, which you can obtain from the insurance agent with whom you place your business. Both books, the inventory and the policy register, should be kept in a safety deposit vault.

"The keynote of all this is '*Safety First*,' and employing printers should act accordingly."

The Business Outlook

It is seldom we have the opportunity to present a general survey of the business outlook having such a genuine ring of optimism, or prepared after such thorough study and close personal contact with actual conditions, as the one recently received from Walter H. Savory. As the personal representative of the general manager of the Mergenthaler Linotype Company, Mr. Savory made a tour of the country, extending over six months, taking him into every section, practically every State, every metropolis, and a large number of cities and towns representative of the various interests of the entire country. A keen observer, Mr. Savory made a careful study of general conditions and barometric business fluctuations, and came in contact with leaders in the printing industry wherever he went. His message to the trade is one of such great encouragement for the future that we give it here for additional emphasis:

"There is every reason to believe in the business conditions of the future, and no reason to fear the temperamental ebullitions that we see here and there. This is the consensus of opinion of the publishers I saw, and I agree with them," writes Mr. Savory.

"Only in spots, and very small spots at that, did I observe any degree of pessimism. There have been some slumps, but in almost every case these slumps are over

and business is now satisfactory. In many cases it is more than satisfactory. In some places advertising is rolling in in such volume that it has been necessary to curtail the percentage of reading matter far beyond the generally accepted standards. In Illinois I counted 282 columns of advertising in a single issue of a famous evening paper — and it was just a regular, routine edition, no stunt, no celebration, nothing going on in that city to produce abnormal business that day. In another city, situated in Ohio, I found 129 columns in one issue.

"The Pacific Slope is booming in spite of a winter with double the normal amount of rainfall, and in spite of killing frosts which ruined millions of oranges and lemons in the southern section. I did not discover any sign of weakness there. There, too, the advertising is so great that in many cases it exceeds fifty per cent of the entire space on occasions, and at least once I found a case where an issue ran to seventy-five per cent advertising.

"Mining interests in the mountain section were rather hard hit for a while, but mines are being opened up again, and the newspapers are sure that the future holds nothing in sight but good news.

"The Central States are feeling the rise to a reasonable level in the price of corn. When it was down to 17 cents things looked pretty blue, and the newspapers shared the general depression; but now that it has reached 40 or 50 cents, the farmer can get by and make a little money. The outlook for the new crops is good, and newspaper people all say the outlook for 'foreign' contracts the rest of the year is excellent.

"Here in the East we are feeling the industrial fluctuations, but the trend is always upward, slippery a little here and there, but getting a fresh hold and climbing a little further on every attempt.

"There is beginning to be felt a more economic wave that will by degrees do away with the exaggerations of the past few years. Work is beginning to tell. Work is what is needed, for the hole that was made in the roadway of the world is not yet completely filled, and working around on detours is laborious.

"One by one the detours are being abandoned and the newly paved road is being used. We have many detours yet, but patience and ingenuity are producing results already noticeable, and becoming more so all the time."

Shall the Layout Fit the Copy, or the Copy Fit the Layout?

In the Correspondence department on another page will be found a letter commenting on the leading article of our March issue. The writer of the letter brings up some interesting points, but we can not fully agree with him, neither can we accept all his arguments. Summed up, the discussion is: Shall the copy be written to fit the layout, or shall the layout be arranged to fit the copy?

Apparently we have two distinct schools of thought, and both are producing effective work. There are many printers and advertising specialists today who are following the plan of arranging a dummy or layout, planning the illustrations and decorative material, indicating them in rough form, then designating the space for reading matter and having the copy, the message, written to fit that

space. In many instances the *idea* is presented to the prospective customer in the rough dummy form, and successful sales are being made on this basis.

Practically any advertising message can be presented in either condensed or extended form. Frequently the condensed form is better. A great amount of advertising literature is made ineffective simply through the use of too much reading matter — making the message too long. The principal factor to be considered is to get the message impressed upon the mind of the reader, or, in other words, to get the recipient to read the message so it will be impressed upon his mind and the desire created. This demands, in the first place, attractive presentation. A beautiful woman carefully dressed attracts attention far more quickly than a beautiful woman carelessly dressed. So with a piece of advertising literature, the attention it attracts, or the reception it receives, depends largely, if not wholly, upon its character, upon its dress. The message, no matter how good or how important it may be, is worthless if it is not presented in a manner that assures its being read by those to whom it is intended to appeal.

After a piece of advertising literature has attracted the attention of the recipient, the next step is to get him to read the message, or enough of it so it will drive home the advantages to him of possessing whatever is advertised and create a desire for it. Just as many of our churches are kept half empty because of sermons that are too long, so much of our advertising remains unread because the message is too lengthy. In these busy days the majority of those who have the time to wade through a lot of reading in advertising literature are on the retired list and are devoting their time to golf or some other pastime. Those to whom advertising must appeal are the ones who are doing the buying — those who are busy. Hence, the message must be of sufficient length to convey the required information, but not too long to weary the reader. Better too short than too long. Herein lies the true art of the copy writer — to make the message concise, clear cut and impressive, to make it convey the desired appeal without the use of a lot of unnecessary verbiage. Frequently there is an advantage in limiting the space a copy writer must fill, as it helps him to avoid spreading himself too much.

We are inclined to feel that frequently it is wise to consider first the form in which the message is to be presented. Naturally it can not be done in all cases; many instances arise in which the message can not be made to fit a specified plan of layout. In any case, the manner of presentation and the character of the message should be considered together, so both will be in harmony and in keeping with the purpose to be accomplished.

We take exception to what our correspondent says about printing being "here to serve advertising. . . . The pretty picture, good display, good typography, good paper and good presswork, all are here to serve advertising. *Advertising is the master.*" We acknowledge the fact that advertising is responsible for much of the growth of printing, just as it is responsible for the growth of all lines of business. It is also true that without printing advertising would not have reached its present stage.

In our opinion the better, the correct, viewpoint is that both printing and advertising are here to work hand in hand to serve business, and, through business, *humanity*.



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

Letters We Appreciate

To the Editor:

SEATTLE, WASHINGTON.

It is a real inspiration to receive such favorable comments as those expressed about our work in the March issue of *THE INLAND PRINTER*.

At the present time we have three generations in the printing industry, my father, who started in a small way in Seattle in 1883, my brother and myself later associating ourselves with the industry, and recently the addition of the writer's son.

For many years we have all read with keen interest each succeeding issue of *THE INLAND PRINTER*, and the helpful points, progressive ideas and inspirational articles appearing from time to time have undoubtedly had their influence in helping us obtain the reputation we now enjoy in the printing industry.

EMERSON KNOFF,

Secretary Treasurer, Knoff Printing Company.

For Plain Type Faces

To the Editor:

HARRISBURG, PENNSYLVANIA.

I can not too strongly say that I also am very enthusiastic about the plain type faces being given us by the typefoundries. The old masters used plain faces of necessity, and now that we know what we can do with bent and curved rules and freakish type faces we are beginning to realize that for really fine printing — printing that will rank in artistic qualities with the best ever produced by the early masters — we turn away from the gaudy freaks of not so many years ago and use the beautiful, though plain, type faces available today. I have five apprentices directly in my charge and by keeping them to the plain faces such as Caslon Old Style and Cloister I marvel at the really nice pieces of work they compose with very little supervision. I could say some interesting things about my apprentices, of whom I am very proud, but unhappily I do not have the faculty of expressing my thoughts in writing so well.

FRANK J. CONOVA.

Shall the Copy Fit the Layout, or the Layout Fit the Copy?

To the Editor:

CINCINNATI, OHIO.

In the leading article of the March issue of *THE INLAND PRINTER* Mr. Sahlin makes certain statements which convey a meaning to me which is not at all in harmony with what I have been preaching. I am wondering whether he actually meant to convey this meaning.

For instance, he states "I have also realized that a good way to make up attractive dummies is to lay them out first in the best possible way, get paper that cuts with the least waste (better no waste at all, of course), state how many words you need for the heading and text and cooperate with the copy writer, having him furnish good copy to fit the spaces in the layout."

The last part of this statement is entirely different from what I believe. The only reason for the existence of a piece of printed matter is that some one has a message to convey by means of type. In order for this message to be effective, it must be written in a way that will accomplish the desired results. It may need one hundred or one thousand words.

To make a dummy arbitrarily, deciding the size, number of pages, fold and other details, and then ask the copy writer to write his copy to fit that particular predetermined layout, is all wrong. I maintain that the layout should fit the copy, that the copy should be written first and the layout made to fit.

Good typography, design, artwork and engravings are of no use in themselves. They are here merely to make advertising more effective. They are to dress, beautify and display the copy in such a way that the message will be made attractive and easy to read.

There is too much of making dummies first and of writing copy afterward, and I think that Mr. Sahlin did not mean what he said, but if he did I believe that it is worth while to call this fact to your attention, so that the readers of *THE INLAND PRINTER* can get a glimpse of the other side of the story. I honestly believe it is due to this condition that so much of the direct advertising produced today is ineffective.

The printing business of today has grown from its infancy largely because of advertising, and good advertising *must* first of all have good copy. No matter how pretty the layout, no matter how effectively displayed and printed, the advertising will not be effective if the copy is poor. Printing is here to serve advertising, and the copy should come first at all times. The pretty pictures, good display, good typography, good paper and good presswork all are here to serve advertising. Advertising is the master.

He also makes the statement that "Your customer may sometimes feel quite a bit flattered to have things planned for his benefit in this manner. All dummies can be laid out in such a way that if one of the firms turns you down the dummy can be used for the next one you try to sell."

This also seems wrong. A dummy made along the lines I have outlined would not fit any customer other than the one it was intended for. A dummy which is made so general that anybody's copy can be put into it is not an effective layout, nor would it be effective advertising if the copy were made to fit the dummy. It all works back again to my first statement that the copy should be written first and the layout follow.

The printers in the past have been fighting this free dummy idea, and I believe as a general rule they are getting away from it. The customer knows that he is not getting something for nothing, and that if he doesn't take the dummy some one else pays for it. He also probably knows that this same dummy may have been presented to some one else and that he may be the second or third person approached with that particular dummy, so he does not feel so highly flattered.

L. A. BRAVERMAN,

Director of Printing, The Procter & Collier Company.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

PRINTERS at Birmingham and Nuneaton were recently fined rather heavily for omitting their imprints from certain jobs they had turned out.

THIS pertinent question was sprung at a recent meeting of the London Society of Compositors: "Where is the great increase of work that was to be the result of the reduction of wages?"

THE Newspaper Proprietors' Association proposes to reduce the printing work peoples' wages with an all around cut of 10 shillings a week, in two steps—a reduction of 5 shillings at once and 5 shillings in June. The men are resisting any change whatever. Conferences and the usual delays will now take place.

THE *Daily Mirror*, London, seems to have broken all British newspaper records when, on the occasion of Princess Mary's wedding, it issued 3,035,571 copies of its "Royal Wedding Number." In its production there were consumed 3,783 miles of paper, weighing nearly 299 tons, and almost four tons of ink.

THE employers in the printing trades are now asking the unions to agree to the following reductions in wages: 16 shillings 3 pence a week from fully qualified male members and 9 shillings 1 penny from qualified women workers in the provinces, and 12 shillings 1 penny from women workers in London; also 17 shillings 5 pence from the male members of the pressmen's societies in London and the provinces. A long period of discussion of the proposition is expected.

STAMPS like the one shown below are being distributed by the printers who are fighting the present excessively high postage rates, which have been proved to cause a very appreciable decrease in the amount of catalogue, price list, circular and all other printed matter sent through the mail.



FROM statistics furnished by the postoffice department it is shown that an enormous decrease of postings followed the increase in postal rates. These are the decreases: Letters, 110,000,000; post cards, 77,000,000; printed matter, 190,000,000; newspapers, 12,000,000, making a total of 389,000,000 pieces. Especially to be noted is the great decrease in the instance of printed matter, which naturally affects the printing business quite disastrously.

THE late Robert Mackay Burch, long a member of the editorial staff of the *British and Colonial Printer and Stationer*, acquired a library of some two thousand volumes relating to the graphic arts. This library has no parallel since the building up of the famous William Blades typographical library. It contains no less than fourteen books bearing dates prior to 1500 A. D. Many modern books in specially fine bind-

ing are also in the lot. A movement is on foot to assist Mr. Burch's widow by the purchase of these books with the idea of presenting them to the Printing School Library of the St. Bride Institute. Contributions to the fund for this purpose are now being solicited.

GERMANY

IN 1921 twenty new paper companies are said to have been started in Germany, with a total capital of 97,000,000 marks. In existing concerns there were increases in capital to the extent of 365,000,000 marks.

THE last descendant in the Gutenberg family, in the person of Anna Freifrau von Molsberg (née Baur-Breitenfeld), widow of the last male descendant, died recently in Stuttgart, at the age of eighty-five.

FOR 1922 the German taxes on advertisements will be one per cent for the first 200,000 marks, and will increase one-half of one per cent for each additional 200,000 marks. Thus, the seventh 200,000 marks will be taxed four per cent.

WHILE the British manufacturer can save money by having his catalogues and advertising matter mailed in Germany, the German manufacturer can also save materially by having the same posted in Austria. Naturally it is being done.

THE Book and Script Museum at Leipsic, which is in financial straits, proposes to sell its copy of the Gutenberg forty-two line Bible. An offer of 10,000,000 marks for it comes from Holland, but as it would be rather unpatriotic to let the book leave Germany, efforts are being made to effect a sale to some German museum, individual or association. Incidentally a plea is made for sustenance from the government to keep the Book Museum going as it should.

AN agreement has been entered into by the König & Bauer Company, of Würzburg, and the Faber & Schleicher Company, of Offenbach a. M., both press building concerns, by which each will restrict its activities. The König & Bauer Company will give up its intention to manufacture offset presses and confine itself to typographic presses, mainly cylinder and rotary; while the Faber & Schleicher Company will keep on constructing lithographic and offset presses and will relinquish an intention to compete with the other house in the field of typographic presses. The Offenbach concern has passed its half century mark; the one at Würzburg is much older and was the introducer of the cylinder press into the country.

FRANCE

THERE is an evident shortage of printery work people in Paris and other cities, due perhaps to the introduction of the legally ordained eight hour day as well as an increase in orders. Several Parisian typefoundries, which furnish ornament material as well as type faces, also have difficulty in procuring competent helpers.

FROM a series of about fifty letters written by Alois Senefelder to various people, which at one time were in the possession of

Moteroz, the famous Parisian printer of days gone, it is ascertained that Senefelder was also the inventor of chromolithography and that he was seriously considering the idea of substitutes for lithographic stone.

TOWARD the end of last year the noted daily, *Le Petit Parisien*, started to arrange for the printing of editions in Bordeaux, Tours and Toulouse, in order to be on the streets of all parts of France in advance of its Parisian morning contemporaries. As may be supposed, this idea did not appeal to the publishers of the other sheets, and they set things in motion to cause it to be abandoned, even though *Le Petit Parisien* had already acquired several printing offices in the provinces. It is said that the four other big dailies, *Petit Journal*, *Matin*, *Echo de Paris*, and *Journal*, and a number of provincial dailies, had forbidden the newsdealers to handle their enterprising competitor's issues, under penalty of losing the business of delivering theirs.

FINLAND

THE Finnish Cellulose Association has appropriated 75,000 Finnish marks for the continuation in 1922 of chemical research work appertaining to cellulose, at the central laboratory in Abo.

THE government has come to the relief of the sulphite spirits factories in Finland, which had been rendered valueless because of the country's new laws against the production of alcohol. The State will now purchase machines and other apparatus of these factories at a cost of 4,850,000 Finnish marks. The buildings remain the property of the paper pulp people who had to relinquish alcohol manufacture.

HOLLAND

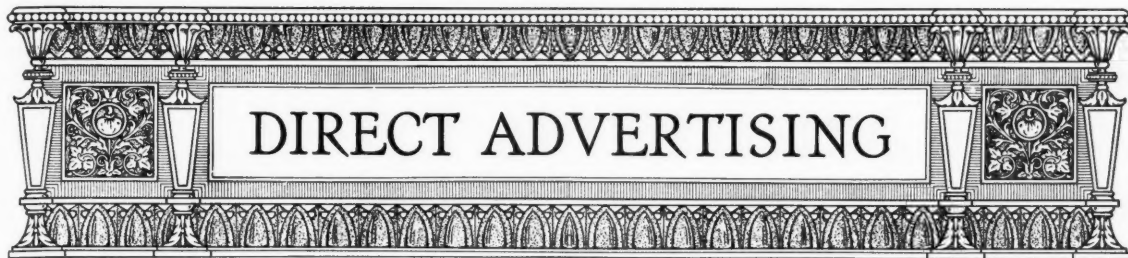
RECENTLY the Government had a big job of printing to give out. Tenders from Dutch offices did not disclose bids lower than 50,000 florins. The job was sent to Germany, where it was produced at a charge of 30,000 florins. Naturally, the printers of Holland are up in arms about such competition from the neighboring country. Meetings have been held, speeches made, committees appointed, and a variety of proposals made to alleviate those who are suffering from the competition.

BULGARIA

THE government, to be in accord with Servia, which uses the Cyrillic alphabet, with the exception of three letters, has determined to also exclude these from the alphabet. This has raised a storm of protest from the litterati and the printers of Bulgaria, and no doubt those who know the least about the value and uses of phonetic symbols are the loudest howlers.

ITALY

THE publishers of *Il Risorgimento Grafico*, Milan, are issuing a collection of biographies entitled "The Italian Makers of the Book." There will be ten numbers, each of thirty-two quarto pages and devoted to a master of the art. The edition will be limited to two hundred copies, and is priced at 35 lire per number. The prospectus promises a real work of art.



BY ROBERT E. RAMSAY

Author "Effective House-Organ," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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NOTE.—Since every instalment which has gone before helps to make this one more clear, let us briefly refresh our memories: In the beginning we found that LACK OF CONTINUITY was the principal fault of a great deal of direct advertising, especially of direct advertising for the printer's own use. It was pointed out that the printer-producer should correct this fault. The second instalment emphasized the importance of THE LIST in direct advertising, and gave suggestions as to its compilation. The various physical forms came in our third instalment, and suggestions were made as to how to apply them—as individual units. The fourth set forth what might be expected as returns or results from various classifications. Then in the fifth part we took up the interrelation of direct advertising with other forms of publicity and with business in general. Last month, the sixth instalment, we took up the ANALYSIS OF THE MARKET, THE PLAN, AND EVOLUTION OF THE IDEA, speaking strictly from the mental viewpoint. Now in this issue we are to cover THE PLANNING OF THE UNIT AND THE CAMPAIGN, FROM THE MECHANICAL AND PHYSICAL ASPECTS.

The Planning of the Unit and the Campaign, From the Mechanical and Physical Aspects

If you have just read the editorial note, or synopsis of what has gone before—as I urge you to do—undoubtedly some such thought as this is coursing down your brain's by-ways: "Well, if that isn't carrying coals to Newcastle, I never heard of it. Devoting one entire issue to discussing the planning of a piece of direct advertising and then of a number of them, from a mechanical and physical viewpoint—to an audience made up of printers!"

And yet in many ways this article is the most important of the series thus far. The lack of continuity about which we complained in our opening instalment—and which is usually the principal weakness of every direct advertising campaign if it has a real defect—comes from this lack of planning in connection with the physical and mechanical forms.

The highest form of direct advertising is putting into the prospect's hands a sample of that which you wish to have him buy. Even the automobile dealer knows that once you get the prospect to take hold of the wheel, the prospect is mighty near to being a customer, cash and credit duly considered. John H. Patterson is reported to have urged his salesmen—pacemakers of the business world that they are and have been—to get the prospect to "punching the keys and operating the machine" as one sure way to sell him a cash register.

Therein lies the strength and the weakness of printers' own direct advertising—it is a sampling proposition, in effect, and must be handled accordingly.

When it comes to the production of direct advertising for customers, the mechanical and physical planning is equally important, for in a strict sense the direct advertising is a "sample" of the house issuing it, and the printer-producer should see to it that every piece of direct advertising sent out

by an advertiser is a worthy messenger and made up, mechanically and physically, to properly represent the house.

A wise Wall street house would not send out a hobo in tatters to inspire confidence in the organization and sell bonds. Similarly no "hobos" of the mails should be sent out to sell bonds. But let me sound a word of warning right here in the opening paragraphs, before we get to details: This does not mean that every mail representative sent out need be dressed in Bond street woollens, wearing the finest of silk underthings, the costliest Knox chapeau, clad in the most expensive of hand made shoes, and other ultra rich raiment.

Just as there is need for different uniforms and clothes to be worn by men and women doing the many different labors of life, likewise there is need for many varieties of direct advertising, from the humble, but necessary, ditch digger to the Beau Brummell dressed in the latest evening togs.

Quite frequently printers become producers of direct advertising, laboring under the hallucination that every job is to be printed on the most expensive imported paper, with fine vignetted halftones, about 300 line screen (almost), with the care of an original Caxton creation, plus as many colors in the job as can be fairly well harmonized!

Witness the innumerable pieces of direct advertising which attempt to make a silk purse out of a sow's ear; while creating atmosphere is one of the attributes of direct advertising, there is such a thing as overdoing even that. Moreover, look at the numbers of pieces of direct advertising which are run in two or more colors, the apparent reason for the extra colors being to provide extra presswork.

Suppose we clarify some of these allegations. In the sale of books by mail, for example, the experience of publishers shows that the more nearly the appeal approaches the old-time patent medicine appeal, full of testimonials, suggestive of a great variety of "cures" that this particular "panacea" (a book) will effect, the more successful it will be. Such a piece of direct advertising may not be a thing of beauty, but its returns will probably be a "joy forever."

On the other hand, the creation of a spirit of bigness, broadness and good will may be best accomplished by a large book, with deckle edged paper, an overhanging cover, generous margins and large type, with many illustrations and colors.

Or to be more specific, there is on record the case of a certain large florist who had an oversupply of bulbs and got up a finely illustrated booklet produced in many colors, but it did not sell the bulbs. Another season a simple black and white piece sold them in short order. The reason given for the failure of the first attempt was that the richness of the unit "oversold" the bulbs, making the prospect feel that they were too expensive, while the second folder sold them because it was simple in its appeal, and its physical and mechanical aspects suggested inexpensiveness.

There are occasions, for instance, where speed is the essential feature of a direct advertising campaign of one unit or more. The price has been cut, or a model changed, or the price is to be raised, any one of a number of reasons may dictate that the unit should be produced and distributed quickly, and that the mechanical and physical aspects should subconsciously suggest to the prospect the fact that this piece was gotten out hurriedly because it was important—because of its “news value,” as the editor would say.

Speaking from the producer's standpoint, the problem of planning direct advertising from the mechanical and physical aspects roughly divides into two entirely different phases, yet both have much in common.

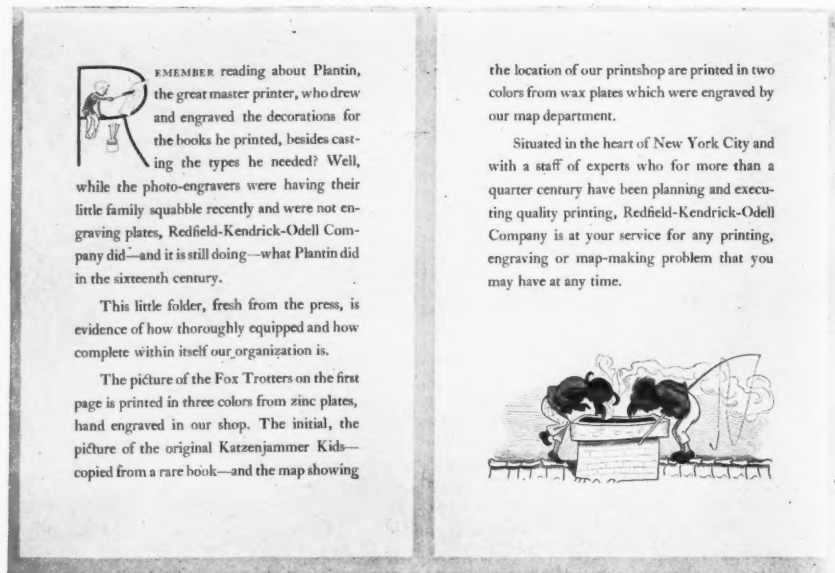
In the matter of the printer-producer planning his own direct advertising, it is important that once a campaign is started the plan by which it was started be lived up to, and that requires the planning of each different unit in the campaign—otherwise the continuity will be sadly neglected. Every reader knows the old saw about the barefootedness of the shoemaker's children. Well, those kiddies have nothing on the direct advertising gotten out by the average printer-producer in his own behalf. The general rule seems to be to get out direct advertising for yourself when you are not busy getting it out for some customer. Consequently, your own direct advertising has little or no chance for success, lacking continuity, being mailed at the time when business generally is not the best. The situation is akin to an illustration which Herbert Casson once gave: “The wise sailor takes his life belt along on quiet and clear days, for a squall may blow up suddenly and the ship be wrecked.” If during a period of industrial activity you have been direct advertising regularly, and then continue to do so through the cycle of depression, once general business starts on the up grade again you get the trade. If you wait until business starts on the up grade before you start your own campaign, and then sidetrack it when you get some customer's work to do, you are in for a sad awakening on the efficacy of direct advertising.

Then, too, more and more buyers of direct advertising are saying to printer-producers: “Do you use direct advertising yourselves? And does it pay?” In other words, do you take your own medicine? Do you practice what you preach?

I know one advertising manager who had an ironclad rule never to buy direct advertising from a producer who did not use what he suggested—not necessarily the same physical form, but some form.

But coming to the planning and production of direct advertising for customers, from the standpoint of the customers, and speaking from the mechanical and physical angle, we run into a great big principle. In publication advertising, the magazines have a certain day when they go to press, regardless of the advertiser. The newspapers close their advertising forms at a certain hour each night or day, as the case may be. Talking solely from the mechanical viewpoint, they force action upon the advertiser. If you don't get your copy in within a certain set time, you can't see proofs. If you do not

get the plate there by closing hour your advertisement does not appear, and so on. In the case of direct advertising the buyer is also, through the laxness of the producer in times gone by, the publisher. Let me give you an example: Some years ago I saw a simple two-color folder (a run of only 25,000) take six weeks to go through a producer's shop and



Inside spread of folder issued by Redfield-Kendrick-Odell Company, New York city, illustrating the resourcefulness of the company in providing illustrations during the photoengravers' strike.

into the mails, when the buyer really wanted it out promptly. How did it happen? The buyer failed to send all the copy. Then there was a cut missing. Next an enclosure was added. When the folder was being folded it was discovered that a key number should be imprinted on the return order blank. Finally some fellow found out that it required an envelope to mail out the folder—and so on went the list of errors of omission and commission. The producer was afraid to get after the buyer too hard because if he did the buyer would probably get angry and place the next job elsewhere. As it was, time was eaten up and eventually the producer was blamed for delays almost entirely the fault of the customer.

Therefore, planning a unit, or a campaign, from the mechanical standpoint means setting up “closing dates” and keeping the customer to those dates. “But conditions change,” some one remarks. Quite right. Often a department store will have a full page advertisement all ready for insertion in a newspaper, and then going over their stocks they find them so depleted they cancel the insertion and omit an advertisement that day, or insert a substitute, for they had planned to run one, if needed. I know of a campaign up in the Northwest which called for three units. The producer got them all ready and on time. The first was distributed and sold a certain quantity of the goods—it was a direct mail selling proposition. The second went out right on the schedule and sold out the remainder. The third was never mailed, because they had no more goods to sell.

“But wouldn't that customer have saved money had he not planned so far ahead?” The customer could have afforded to use three units to make the sale and had no idea that there would be any possibility of overselling the supply in even three mailings. One of the reasons for the success of the second unit was its prompt follow up of the first. But if those two pieces had not cleared the shelves of that model, they would have had to get out a third piece, and while they were planning

it much of the cumulative effect of numbers one and two would have undoubtedly been lost.

While the following is by no means complete for every plan and piece, it will be helpful in planning mechanically the average unit:

Size;
Stock, covers;
inside;
Envelopes, or other container;
Enclosures, if any;
Cover;
Dummy;
Layout;
Weight, for mailing;
Schedule of mailing;
Schedule of production to meet mailing dates;
Merchandise to be pictured, if any;
Artwork, retouching, etc.;
Engravings;
Copy;
Prices, if a catalogue or similar piece;
Final O. K. by customer;
Addressing of envelopes or other "outside";
Inserting;
Mailing, supposing list already on hand.

All of these points are in addition to the mechanical reproduction through the printing department, including composition, proofs, corrections, electrotypes, presswork, binding, etc.

Even a mental appeal may require planning from the mechanical standpoint, such as the growing custom of enclosing coin, currency or stamps to pay the prospect for the time presumably consumed in reading the direct advertising. The other day we saw a booklet advertising some new form of patent medicine and down the right edge of the sheet was planned a special carrier for samples of this capsule. The producer of the piece had patented the peculiar book, in fact. This is a splendid example of mechanical planning to help a mental appeal.

The use of cloth and imitation leather, and, in some cases, even real leather bindings is a form of mechanical appeal. If the prospect wishes to reach a limited number of prospects with a unit which has or should have a long life, the use of the stiff board binding, or one of cloth, imitation or real leather, may well be worth the additional cost. Livermore & Knight Company, of Providence, Rhode Island, recently issued a stiff board bound book on catalogue planning which is an example in point.

The addition of a thumb index is another method of mechanically making a piece of direct advertising more interesting and useful. The simplest, yet at times most effective, mechanical method is the folding. If a fold is used, the setup and arrangement of the copy, words and pictures, must be such as to provide a clear follow through—that is, that the message follow the fold, easily, naturally, and without any trying form of gymnastics. While white space is often desirable, at other times if a fold is left entirely blank, the prospect gets tired of searching for the hidden nugget and stops. The cutout, or die cut piece, is another mechanical method. The Barnes-Ross Company, of Indianapolis, for years has produced a monthly house-organ to sell direct advertising, in the form of a big shell, calling it "Ammunition." The cutout principle can often be used advantageously for the customer, but listen to these words of advice from Mr. Ross, who has used many die cut pieces: "We never consent to an odd shaped piece unless that shape is suggested by the title, or the matter contained in it is appropriate or suggestive of the occasion. Neither do we plan for two or three pieces of odd shaped literature to follow one another. Occasionally, though, a house-

organ can be gotten out in the same shape month after month, and not lose any of its effectiveness."

Which brings us to the consideration of planning the campaign of more than one unit, still speaking entirely from the mechanical viewpoint: Whether it is better to use the same physical form for mailing after mailing, or to change the physical form each mailing, is an open question.

The use of the same mailing helps the appeal of continuity, but may perhaps permit your prospect to prejudice your case. For instance, if a firm uses green letter paper with green envelopes to match, and uses this form of direct advertising over a long period, it will sooner or later lose the interest of their prospects because the prospect knows in advance that here is another letter from Soandso. On the other hand, changing from letters to folders, thence to broadsides, then to cutouts and back to booklets, may not permit any continuity of physical appeal, but by their very "novel" appeals they get over

When you want to Impress—

the broadside is an effective medium. Its size impresses with its big type display. Striking pictures can drive home your story on every page. This small broadside suggests how your sales story can be put across in striking, readable display, on a broadside as small as 15 x 21 flat.

Compels Attention

The broadside compels attention because of its size and the opportunity given for forceful messages in big type, supplemented by illustrations.

Tells the Whole Story

The ample space on the broadside permits a sales story to be told completely in the single mailing. Every business frequently needs to give complete selling facts, backed by illustrations, testimony, a definite offer and solicitation of reply in a single powerful mailing. The broadside is an ideal medium for this purpose.

This Broadside Sold a Stock of Shoes in 15 Days

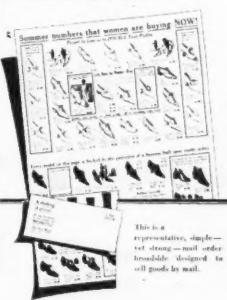
A big Chicago shoe wholesaler had a large stock of summer footwear that must be moved at once—and the buying season was over for retailers. To solve the problem this folder was prepared and put into the mails in a few days' time. It featured "sale" and it gave retailers practical tips on selling shoes—a thing which other manufacturers were ignoring. The sale was announced to last 15 days. In less than 15 days every pair of shoes was gone.

Permits Illustration

Another great advantage that broadsides provide—the appeal can be supplemented by large illustrations to catch the eye, illustrate your goods, their construction, advantages, etc., far better than is possible in a small mailing.

Mails as a Folder

A broadside can be printed on heavy paper, folded, addressed and mailed as a folder. No envelopes are required. Clipped or sealed with a sticker, stamped and mailed, this is a compact mailing of great value.



Page from a broadside issued by The Mail Advertising Service Association, Chicago. A decidedly effective broadside to sell direct advertising in general and the services of the association in particular to the advertiser. The inside spread deals with other forms of direct advertising.

a better story than would the continuance of the same physical form. One general rule can be laid down: When the physical form is remembered after the message, or instead of the message, it is not a good physical form.

A paucity of specimens of printer-producer's own direct advertising will be noted in this instalment. Yet several thousand pieces of direct advertising issued by printer-producers were gone over. Why are so few specimens displayed, then? Because with one or two exceptions to be noted later, almost all of the campaigns seemed to be either house-organs or blotters. Of the house-organs, with very few exceptions they were made up of a more or less liberal worshipping, or should I say "worthless snipping" of the shears and pastepots of editorialdom, as suggested in last month's article. There did not

seem to be any physical and mechanical planning of the average house-organ of those who would sell direct advertising.

And blotters—what an array! Blotters, pink, poetic, plain, enameled, exotic, patriotic, full of artwork, bare of ideas, slathered over with stock cuts, suggestive, and positively disgraceful, did the editorial we wade through. Personally, the writer does not strongly favor the blotter as a part of the printer producer's own advertising. Yet the blotter can be made distinctive. The series issued by J. M. Bundscho, the advertising typographer, one of which is reproduced herewith, shows how a real message can be put over by a blotter.

For sheer timeliness, and as an example of an extra piece in a campaign, we commend the Redfield-Kendrick-Odell Company mailing piece, the two inside pages of which are reproduced herewith.

But to actually *sell* direct advertising, we give first place among the specimens submitted to the broadside of the Mail

typography, printers should know paper as well as or better than any one else, yet before us we have a sheet of light weight bond paper, folded to four page letterhead size and printed in two colors on all four pages. It is a rather well planned piece of direct advertising for the printer's own use, except for the choice of paper. It shrieks cheapness as produced. The type can be read through from the reverse side, giving to the whole a dirty gray-black look.

Before a recent convention a specialist in producing direct advertising told of a specialty manufacturer selling to druggists who produced a very beautiful two-color booklet, printed on heavily coated paper, but the results were very unsatisfactory. After some study it was found that this glaring white paper was quite hard on the eyes when read under electric light, and it was found that the class appealed to almost always read their mail under these conditions. A new booklet was gotten out identical except for the use of a dull finished paper

Bundscho likes to feel that he's helping—likes to do more than you think of to make your type job a joy and a success for you. Regardless of how big it is

J. M. BUNDSCHO, Advertising Typographer

58 EAST WASHINGTON STREET · TELEPHONE RANDOLPH 7291 · CHICAGO

Here Type Can



Serve You

Advertising blotter by J. M. Bundscho, Chicago. Both the message and the typography convey an impression of sincerity, which inspires confidence in Bundscho's ability to do all he claims.

Advertising Service Association, Incorporated. This broadside *talked the language of the user* of direct advertising rather than printers' shop talk, all too prevalent in so much direct advertising by printer-producers.

We shall dismiss the subject of typography in a brief paragraph, for practically every reader of *THE INLAND PRINTER* has had innumerable opportunities for studying the latest and best in typography. The one thought to be borne in mind is what sort of typography will help to sell most effectively the ideas or the merchandise to be displayed in a piece of direct advertising. Just because Bodoni bold looks fine on a small page of your own house-organ, do not use it on some mail order folder, full of type, where simplicity will be the trump card. Next, almost unnecessary to mention, make your typography suggest if possible the business advertised; for example, the folder for Packard automobile might be set in Bodoni. But one for Packard pianos, on the other hand, might well use true Gothic, misnamed Old English. To appeal to women, Cloister will be found a pleasing choice, and so on.

Be sparing in the use of upper case or all capital headlines or subheads. Do not set your text parts of any direct advertising too wide, just because it looks nice as a "mess of type." Give away the gingerbread borders of the previous decade.

Supplement these rules laid down by a layman, an advertising man, it must be admitted, with two more: Plan your typography with the proportions of the type page or fold, and with an idea of the surface of the paper upon which it is to be printed.

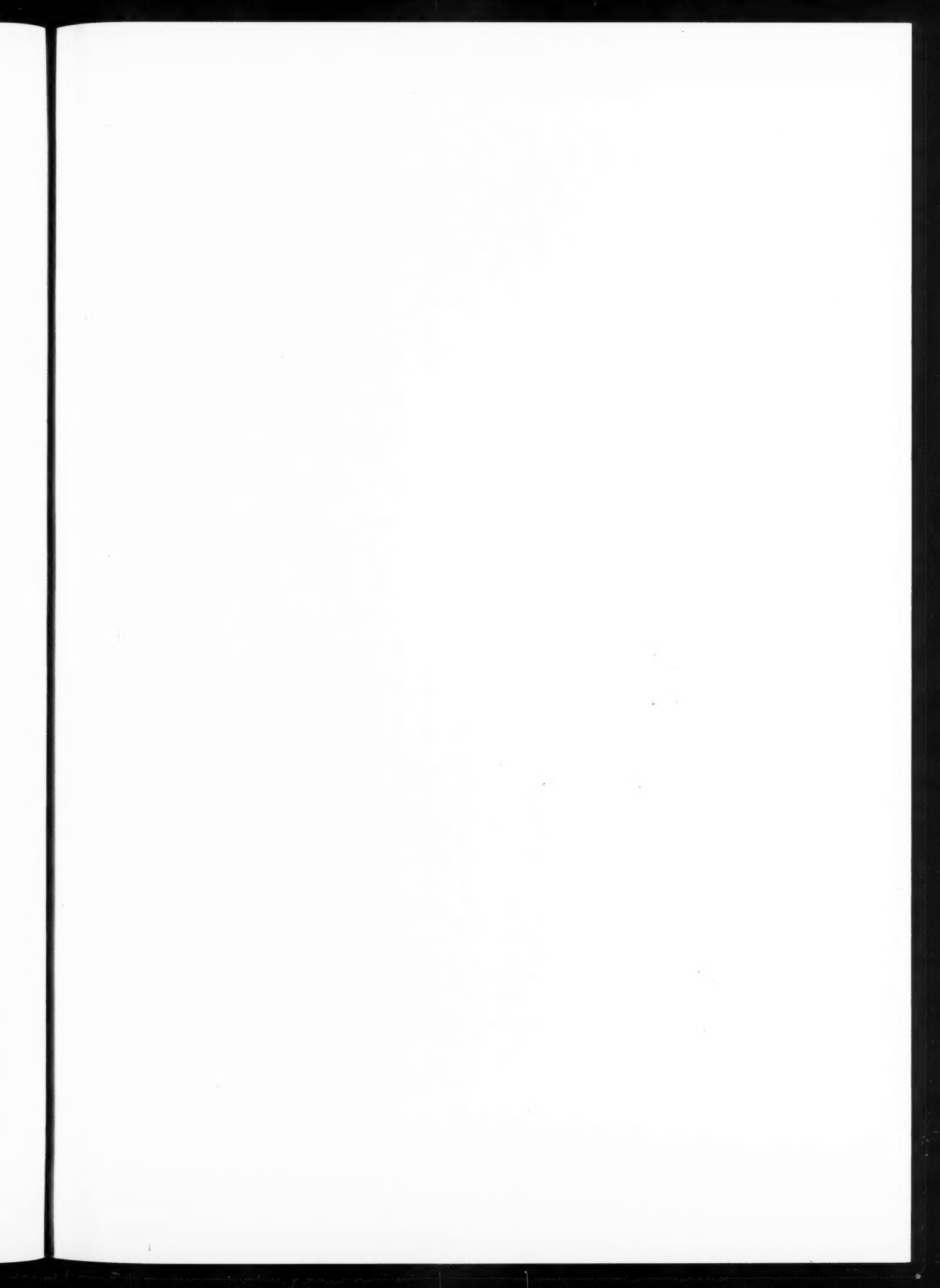
Which brings us to the final physical factor in the planning of direct advertising, the paper stock. Like the subject of

and "the resulting business clearly showed that the change was worth far more than the expense."

One advertiser told recently of getting five times as many returns from a mailing of colored paper as from white. The mistake of using specially made envelopes of a soft paper instead of a good wove paper envelope is made all too often by both producers and users, but it should be within the province of the producers to set the users straight on this score. Only a few days ago there reached the writer's desk one of the most effective booklets he has ever seen, designed to sell the services of a firm of direct advertising specialists, but it arrived hanging part way out of the envelope, which had been made from a soft dull finished paper stock.

We may therefore sum up the planning of a piece or campaign from the mechanical and physical standpoint in the following words:

Choose the method of reproduction which will best display the message, audience considered. Mechanically plan so as to put over the mental message most effectively. Add a fold, cover or binding that will strengthen the appeal without too great an increase in cost and without taking attention from the message. Plan the typography so as to follow the fold or page. Should you use a cutout, do not short circuit the reader's interest. Make your typographic display, keeping in mind the advertising suggestions made in earlier paragraphs. Choose the paper which will be good enough to rightly carry the message, but not necessarily the most expensive paper for every piece. The rotation of the pieces so planned, that is, the physical forms to be used and their order, must be adjusted to each individual problem.





False Solomon's Seal

An interesting piece of engraving, made direct from the mounted specimen, the background being removed in the negative. Printed from two flat zinc tint plates and a black halftone. Plates by courtesy of the Ithaca Engraving Company, Ithaca, New York.

FRIEDRICH KÖNIG, INVENTOR OF THE FIRST CYLINDER PRINTING PRESS

BY HENRY LEWIS BULLEN



THE earliest knowledge we have of the construction of a printing press is derived from a picture printed in Lyons in 1490. Doubtless the wooden hand press thus depicted had been in use before 1490, but from that date until 1800, more than three hundred years, there was no radical change in its construction. In 1620 Wilhelm Janszoon Blaeu, a printer of Amsterdam, effected an improvement for which he has received much praise. As Blaeu found the hand press, the torsion screw, which in hand presses from the beginning and until 1817 was used to apply pressure to the platen, was constructed with short spirals, similar to those still used in ordinary bookbinders' presses, which hold the pressure at any point without reaction. To raise the platen, the pressman had to exert himself to push the lever back. The adjustment of the spirals credited to Blaeu caused the lever to fly back and the platen to rise automatically, though with less force than in our hand presses of the "Washington" type. The march of improvement was slow, and as Blaeu left it in 1620 the wooden hand press remained until 1800. The beds were usually made to take a sheet of paper about 19 by 25 inches, but the platen was only half the size of the bed, or about 20 by 12½ inches. The form, if as large as the bed, was run in half way to a mark; the platen then applied pressure to half the form; the form was then run in to the full extent of the tracks, and the platen brought down on it again—two pulls to a full size form. In 1800 Earl Stanhope of England caused to be made the first all-iron one-pull hand press (Fig. 1). He applied compound leverage to the torsion screw, which made it as easy for a pressman to print a full form as it was to print half the form on the wooden hand presses, and this increased pressure, which would have strained the wooden presses, was safely applied, because of the additional strength derived from the use of iron.

Thus the Stanhope press represented the highest state of the art of press construction, when in 1803 a young German of Saxon parentage bethought him of a printing machine, self inking, with the movements of the bed, tympan and platen controlled from one source, manual or steam power, by means of a fly wheel actuating gears instead of the lever and bed handle of the presses then in use. Friedrich König (baptized Johann Friedrich Gottlob) was born April 17, 1774, in Eisleben, about forty miles northwest of Leipsic. His father was a farmer and keeper of post horses. Eisleben has now a population of about twenty-five thousand. It was also the birthplace of Martin Luther. At the age of fifteen young König entered upon a year's probation in the printing house of Breitkopf & Hartel, of Leipsic, and was accepted as an apprentice in 1790, serving until 1795, when he became a journeyman. In 1803 he began experimenting with a printing machine in his native town. There were friends in Eisleben willing to loan him funds with which to open a book store and printing office, but König went to Stuhl to have a model of his machine made, and during the next two years he visited Mainz, Dresden, Hamburg, Paris, Vienna and St. Petersburg in an unsuccessful endeavor to interest wealthy or powerful persons in his little model, paying his way, presumably, by working at his trade.

Returning from Russia, König borrowed money to take him to London, arriving there in November, 1806, an unknown, uninitiated adventurer, sustained by an ardent belief in an almost wholly impracticable idea. This impracticable idea was now brought to a market where the need of a more rapid method of taking impressions from type forms was beginning to be acutely felt. Following the invention of the steam engine by James Watt, England had acquired leadership in invention,

and in the means of manufacturing machines. There were many wealthy printers in London, and among these Thomas Bensley, Richard Taylor and George Woodfall agreed to furnish König with the means to practically demonstrate the merit of his invention. As matters developed, what they really did was to afford König the means of advancing from the invention he had submitted to them in his model to the conception of an entirely different machine. Detractors of König asserted,

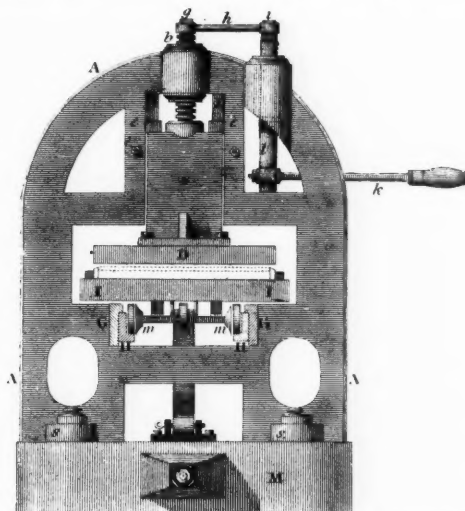


FIG. 1.—Rear view of Stanhope All-Iron One-Pull Hand Press, introduced in 1800, representing the highest state of the printing press at the time König invented the cylinder press. The Stanhope was the first press which printed a form the full size of the bed with one pull of the impression lever. This improvement increased the product of the hand press about one-third. In the picture *b* is the torsion pressure screw, which forced the platen (*D*) down upon the type form held on the bed (*F*). The torsion screw was moved by the compound leverage, *k, l, h*, which gave more than double the power exerted by the direct lever used on the wooden hand presses. As many as 250 impressions an hour could be taken on the Stanhope. The leverage obtainable would have shattered a wooden hand press in a very short time.

as early as 1814, the year of his great triumph, that his ultimate invention, the cylinder press, was really an unexploited earlier English invention which, coming to his knowledge, after his arrival in England, afforded him the basis of his final success. In fine, König was no exception to the rule that every revolutionary invention has been alleged to have been actually invented by some one other than the man to whom it is popularly credited. Thus Gutenberg, Watt, Fulton, Stephenson, Morse, and even our own Edison, have had their claims disputed, for the fact remains that all inventions are evolutionary, and it is difficult to determine at what point the investigations of predecessors have influenced the ideas of those who have finally made great practicable successes of forward scientific ideas. To make ideas (whatever their source) work for the benefit of mankind is the prime service of the inventor, and König did that.

Backed by the patient and liberal Bensley, König was slow in producing a workable machine. He was not a skilled worker in wood or iron, and had little knowledge of machine building. Thus more than four years elapsed before he, on April, 1811, printed on his machine 3,000 copies of signature *H* of the "Annual Register" of 1810. This machine, covered by a patent issued to König on March 29, 1810, was not satisfactory. No picture of this press survives, but probably it followed to some extent the design of the model König brought with him from Germany, drawings of which have been preserved. The only detail of this press that was incorporated in the first cylinder press was the self inking mechanism, a plan of which is shown and described in Fig. 2. It was a self inking platen press, but it has been a common error in histories to assume that the first press built in England by König was a cylinder

press. It remained for two Americans, Daniel Treadwell of Boston, in 1826, and Isaac Adams of Boston, in 1830, to succeed where König failed. Adams' presses are still in use in Cambridge and in New York, a successful, large self inking platen book and newspaper printing press.

König's experiments and failures next led him to attempt to get impressions from type forms by means of cylinders; in

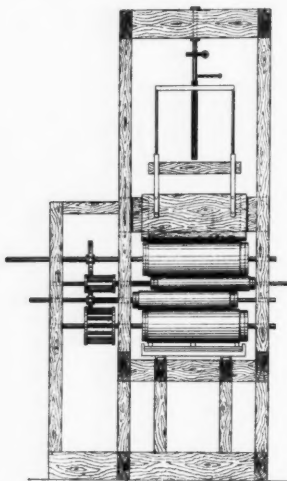


FIG. 2.—End view (cross sectioned in lower part) of König's first press, first used in 1811, showing the self inking mechanism, the only detail of his original invention used in his first cylinder press of 1812, on which, however, two form rollers were used. The rollers, geared together, were brass tubes, covered with felt and soft leather, as composition rollers had not been invented. The type form passed under the lower (form) roller, which received the ink supply from two small distributing rollers, of unequal diameter, having an eccentric lateral movement. The upper distributing roller received the ink from the large roller above it. Steam or water was forced into the upper roller, the brass tube of which was perforated. The steam, passing through the perforations into the felt, was intended to keep the packing and the leather surface pliable, and to prevent the ink from hardening. Within the wood construction above the upper roller was a metal ink fountain with a narrow slit at the bottom, through which the ink reached the roller. The wood block suspended above the ink fountain was connected with a perpendicular piston, and was used to force the ink downward if it did not flow readily. This is, in fact, the rack and pinion system of inking which prevails today on all fast presses.

or boy to take the sheets from the cylinder. The inking apparatus was similar to that of König's abandoned platen printing machine, and the rollers were of soft leather and felt, drawn over brass tubes. We show a picture of this press in Fig. 3, and under the picture we give a more detailed description.

The König patent of July 23, 1813, also covered a two cylinder two feeder press in which two impressions were taken from one type form at each reciprocation of the bed. This is the machine which made König famous. Through the efforts of Bensley this first double ender cylinder press was purchased by *The Times* of London, then enjoying the largest circulation of any newspaper of that period. As the attitude of the pressmen was antagonistic to the new inventions, the first *Times* machine (Fig. 4) was erected secretly in an adjacent building. During the early morning hours of November 29, 1814, the usual type forms of late news did not reach the pressroom. The pressmen were led to believe that the forms were being held in the composing room for important dispatches from the

continent. Meanwhile König's machine was printing these late forms at the unbelievable rate of 1,100 impressions an hour. Finally the pressmen, standing by their suddenly antiquated hand presses, were startled by the entry of the proprietor, carrying copies of an issue of the paper printed without their assistance. That issue contained a memorable editorial, which commenced:

Our journal of this day presents to the public the practical result of the greatest improvement, connected with printing, since the discovery of the art itself. The reader of this paragraph now holds in his hand one of the many thousand impressions of *The Times* newspaper which were taken off last night by a mechanical apparatus. A system of machinery, almost organic, has been devised and arranged, which, while it relieves the human frame of its most laborious efforts in printing, far exceeds all human powers in rapidity and dispatch. . . . [Here follows a description of the press.] The whole of these complicated acts are performed with such a velocity and simultaneousness of movement that not less than eleven hundred sheets are impressed in one hour. . . . Of the person who made this discovery we have but little to add. Sir Christopher Wren's noblest monument is to be found in the buildings which he erected; so is the best tribute of praise which we are capable of offering to the inventor of the printing machine, comprised in the preceding description, which we have feebly sketched, of the powers and utility of his invention. It must suffice to say that he is a Saxon by birth, that his name is König, and that the invention has been executed under the direction of his friend and countryman, Bauer.

It is, perhaps, difficult for us to realize how great was the importance to our forefathers of this invention by König and Bauer. In reality it was a greater step forward than any that has been taken since. *The Times*, doubtless, was using the most advanced hand press of its day, the Stanhope, on which the maximum output was about three hundred impressions an hour. To achieve that output the pressman was relieved every twenty minutes by another, these two working in alternate shifts to the full extent of their dexterity and strength. Two

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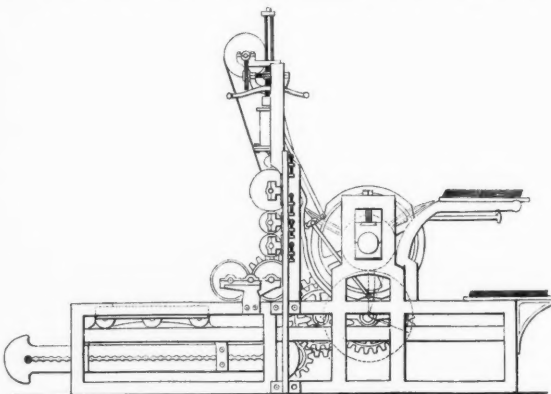


FIG. 3.—The first cylinder press, first used in 1812. The elaborate high structure in center is the inking apparatus, similar in principle to that shown in Fig. 2 except that there are two form rollers. The printing cylinder had three impression surfaces, each with appliances for securing the packing. Between these impression surfaces (called tympan) the surface of the cylinder was lowered to afford room for the form to pass beneath it when not in contact with an impression surface. The sheet was attached to the uppermost tympan by points. The cylinder moved for each impression one-third of a revolution and then stopped. The first movement carried the sheet around and secured it by winding a frisket upon it. At the second movement the impression was taken, and the printed sheet removed by hand. At the third movement an empty tympan had reached the feeding point. When a complete revolution of the cylinder had been made, three sheets had been printed. Driven by steam power, the speed was 800 impressions an hour.

men were employed to beat (that is, ink) the form of two pages with the ink balls. Thus, by doubling the labor cost, the average output of the Stanhope, which was about two hundred impressions an hour, was increased about fifty per cent on newspapers of (what were then considered) large circulations. In 1799 the same procedure was necessary to bring out the leading daily newspaper of Philadelphia, as we are told by

George Bruce, who was employed in that work. But this output of three hundred an hour was quite inadequate to satisfy the demands of the readers of *The Times* of London. The presses were kept at work every minute of twenty-four hours on each day's issue, the less important news being put into type one day in advance of each issue, with two pages reserved for late news. Before stereotyping came into use the types of these two late news pages were set in duplicate, and sometimes in triplicate, when the public was anxious for news of some great event of the Napoleonic wars. Thus, by nine o'clock in the morning 8,000 copies would be in the hands of the distributors, but printing would not cease until much later in the day for mail subscribers. To produce in nine hours 8,000 impressions of the two pages of late news required three hand presses and twelve workmen, besides tripling the cost of type composition. König's invention, with two men and steam power, produced 9,900 copies in the same time. Naturally *The Times* put in additional cylinder presses, and other newspapers hastened to be equipped with cylinder presses.

While still enjoying his triumph, König published in *The Times* of December 8, 1814, a relation of his efforts toward the invention from 1803, in answer "to a confused statement appearing in several newspapers, insinuating that the editor of *The Times* had not bestowed the merit of the invention on the rightful owner." In this letter König modestly tells his story of failure and of achievement. The ideas and the model he brought with him to England were found to be impracticable, he says, after more than two years of experiment. Meanwhile König was learning as well as seeking to teach. He continued:

In this country of spirited enterprise and speculation it is difficult to have a plan entirely new. Soon after my arrival I learnt that many attempts of a similar description had been made before mine, and that they had all failed. Patents had been taken, and thousands of pounds sunk, without obtaining the desired result. I and Mr. Bensley, however, were not discouraged by the failure of our predecessors. The execution of my plan was begun.

The patents referred to by König were those issued in 1790 to William Nicholson for "a machine or instrument on a new construction for the purpose of printing on paper, linen, cotton,

culty Nicholson's patent provides for casting types with wedge shaped bodies, which would be wedged around the cylinder. Half a century later Richard March Hoe achieved wealth and fame by carrying out Nicholson's ideas in the Hoe type revolving press, the first of the fast newspaper presses in our sense of the term. Hoe used ordinary types, but held them on the cylinder by using wedge shaped column rules. The world wide

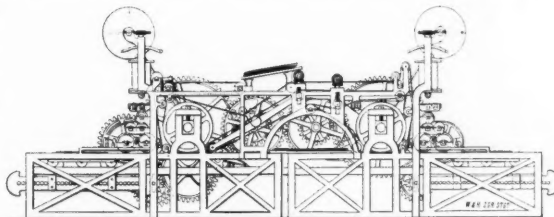


FIG. 5.—König's third cylinder press, first used in 1815. The inking apparatus at either end is the same in principle as in König's earlier presses. The impression cylinders are much smaller and take two revolutions to each impression. The sheet was fed on a cloth web which carried it from the central feeding position to the left, carrying it under the left cylinder and over and then under the right cylinder, delivering it on a board with both sides printed. The forms for each side of the sheet reciprocated only half the length of the machine, each under its own cylinder. The output was 800 completed sheets an hour (1,600 impressions), with one feeder and one take-off man. A single cylinder two revolution press on the same principle was also made by König.

success of this ingenious machine depended entirely on this simple idea. If it had occurred to Nicholson, it is probable that the first cylinder press would have been rotary instead of flat bed. Nicholson's patent also describes two kinds of flat bed cylinders; one in which the cylinder was to travel over the type form after the manner of our present proof presses; the other in which the bed of the press was moved backward and forward by gears operating in racks on the bed. These proposed presses were to be provided with rollers (the first time rollers were mentioned) and with means of supplying ink to the rollers and distributing it. Nicholson was thus the prophet of cylinder presses, rotary and flat bed, but seems to have made no effort to manufacture. König applied Nicholson's ideas in his own, or Bauer's, way, and gave to the world its first practicable cylinder presses.

On December 24, 1814, König was granted his last English patent, covering the first perfecting press (Fig. 5), printing the sheet on both sides without handling from the time it left the feed board until it arrived at the delivery board. The two preceding presses were stop cylinders. The cylinder had a rest period while the sheet was secured to it by means of points. In this perfecting press each cylinder made two continuous revolutions to each of its impressions, and the sheet was placed and gaged on "an endless web or cloth," as described under the picture printed herewith, passing under the first cylinder to meet the first type form, and over the second cylinder to meet the second type form. Thus König and Bauer produced the first two revolution press as well as the first perfecting press. They also built a single cylinder two revolution press, which gave a greater product than their earlier stop cylinder presses.

During the seven years in which König and Bauer were developing their ideas and their presses, several other persons were attracted to the cylinder press field. On November 13, 1813, a patent was issued to Bacon and Donkin for an impracticable cylinder press, one of the specifications covering the invention of inking rollers made of glue and treacle (molasses), poured evenly on canvas and wrapped around a metal cylinder and supplied from an ink fountain by a ductor roller. Thus our composition roller first appeared upon the scene. Shortly after Donkin's composition rollers were put to use, Baxter, a printer of Lewes in England, suggested the plan of casting the rollers in molds. On January 10, 1816, Edward Cowper was granted a patent for an impracticable cylinder press, but one

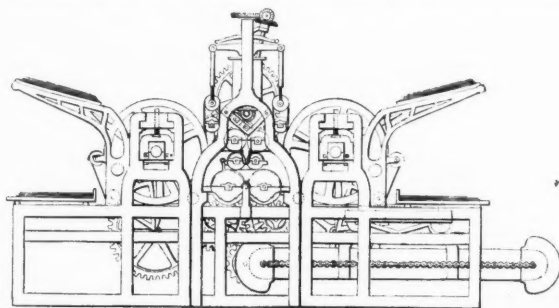


FIG. 4.—König's second cylinder press, first used in 1814. One type form was used, but two impressions were taken at each reciprocation of the bed. There were two feeders and two take-off men. The movement of the impression cylinders was the same as in the first machine, but the interruptions were effected with improved mechanisms. The inking system (between the impression cylinders) was also the same in principle, but improved in detail. The speed was 1,100 impressions an hour from two cylinders.

woolen and other materials in a more neat, cheap and accurate manner than is effected by the machines now in use." This is the earliest patent ever issued for a cylinder press. No attempt had been made to construct a machine upon Nicholson's specifications at the time König arrived in England, but doubtless König had benefited by studying them, and it is not improbable that he adopted Nicholson's ideas in his own cylinder press. Nicholson's patent, in the first instance, covers the essential features of all rotary typographic presses now in use. There was but one obstacle to its success: there was then no means of providing a curved form. To overcome this diffi-

of his specifications covered the first use of strings or tapes for controlling the sheets as they passed through the press. These two minor inventions caused the downfall of König and Bauer in England. Their method of inking the forms and supplying ink to the skin covered rollers was unreliable, and was the main cause of inferiority of the work done on their cylinders, compared with printing done on hand presses. Another grave fault in the König and Bauer inventions was the unreliability of register. Cowper's invention of the tapes was the first step toward reliable register on cylinder presses. Bensley and his associates and other purchasers of the König and Bauer machines employed Donkin and Cowper to apply the composition rollers and the tapes to their machines. These Englishmen, who had failed to build satisfactory presses but had hit upon two vital improvements, proceeded to simplify the machines. The change in the inking apparatus reduced the number of gear wheels by forty, it was said, and the machines ran smoother and faster as a result. The tapes required less mechanism than the endless cloth web originally used.

This interference angered König, whose interests were of less consequence to his associates than their anxiety to secure more effective printing machines. He settled accounts with Bensley, attempted without success to sell his patents in America, and returned to Germany in the latter part of 1817. His countrymen, who had failed to assist him in the days of his struggle, now hailed him as a hero, and gave him substantial support. He purchased an abandoned picturesque convent at Oberzell, near Würzburg, a city on the River Main, between Frankfurt and Nuremberg, about eighty miles from each. Here he was joined by Bauer, and entered upon a prosperous manufacturing career. The business is still continued by the descendants of König under the time honored name of König & Bauer, the oldest printing press manufactory in the world, specializing in web perfecting and two revolution presses, with about one thousand employees, in works covering six acres, surrounded by grounds twenty acres in extent. The convent buildings are still in use, in unimpaired beauty. It is a pleasure to reflect upon the long continued prosperity of two men whose achievements extended so immeasurably the arena of the printing art and industry.

Friedrich König died in 1833 and Andreas Bauer in 1860. There is a monument to König in Eisleben. He was buried in the precincts of the convent-factory in Oberzell, under another monument.

The adoption of the cylinder presses by the printers was slow. König and Bauer built and sold only twelve presses in England. They were expensive, of course. Their purchase involved the purchase of a steam engine, at a time when steam power was little used. The double ender of 1814, *The Times* type of machine, cost \$7,000; the perfecting machine, \$10,000; the single cylinder two revolution, \$4,500. As the purchasing power of gold in those times was fully fifty per cent more than it is now, the prices must have deterred all but the more prosperous printers from purchasing. The first cylinder press arrived in America in 1827. It was a drum cylinder, made by Napier of London, and in the same year it was copied and put on sale by R. Hoe & Co. The manufacture of König's presses ceased shortly after his departure from London.

In 1818 Cowper invented the ink distributing table. In 1819 Rutt made the first manually driven cylinder press, an infringement of König's patent. The first mention of grippers is in a patent granted in England to William Church, an American, on February 19, 1824. The specification reads: "The frisket is furnished with raised fingers, which come down at intervals upon the edge of the sheet hanging over the edge of the feeding table, and secure it, so that the frisket carries it over the form." In 1826 Church improved his grippers; in his patent he calls them "taking off fingers." Prior to the use of grippers, sheets were fed to points on the feed board. The

earliest mention of the word "grippers" we have found is in Smith's patent of 1835. Church also invented the bearers for supporting the rollers as they passed over low places in the forms. This record of minor (but vital) inventions might easily be extended. When we look at a splendid printing machine of our day, bearing the name of a Cottrell, a Babcock, a Scott, a Whitlock, a Miehele or a Kelly, let us remember that each is in the main the product of innumerable thinkers long since passed on, commencing theoretically with William Nicholson, the prophet of the ultra modern fast presses, with Friedrich König and Andreas Bauer, who first added the word "fast" to printing presses. To this day in their native land our "cylinder press" is their "schnellpresse" (rapid press).

A NEGLECTED ART

BY DUNCAN FRANCIS YOUNG

The time was when a printer was permitted to wear a sword and appear as a gentleman. In those days he was considered a scholar. His calling was characterized as "the art preservative of all arts." But today he is designated as a mere machine operator and is wholly without responsibility.

It is within the memory of many newspaper folk that a printer who was guilty of repeatedly placing a comma in the wrong place was called a blacksmith. And if he inserted a word that appeared in illegible manuscripts to be such and it made a sentence erroneous, he was regarded as ignorant and ridiculed as a "bum" printer. And if he did not then shamefacedly leave of his own accord and try to learn, back in some country town, more of the art he essayed to be an exponent of, he was barred from any office of recognized standing.

The printer of other days strived to master the English language, and his main desire was to be an artist and a scholar. But the printer of today assumes no responsibility and does not tax his brain to correct errors in copy. The former had a duty to perform and never shirked it, but the latter assumes no liability and allows the blame for the "pi" that appears in print to rest upon the shoulders of some one else.

Why should not the machine operator be an artist and perform work that an artist might be proud of? An ordinary typist would be promptly dismissed as incompetent if she threw the responsibility of proper spelling, punctuation and capitalization upon the dictator. And she often does not command one-third of the income made by the machine operator.

Illiteracy has been materially reduced in the past ten years and educational facilities have been gradually improved, yet the press, the mouthpiece of the exponents of knowledge and information, has lost its masters of the art preservative of all arts and has fallen into the hands of mere machinists. These machinists have had the advantage of a most perfect system of education, but the public is not given the full benefit of this boon to civilization. It would thus seem that the removal of illiteracy by advanced education has been more of an injury than a benefit to artistic taste and higher ideals, and the readers of newspapers, books and periodicals gotten up by modern printers are compelled to suffer from the neglect of the art preservative of all arts.

Some time ago the attention of the publishers of an attractive looking magazine was called to a number of glaring errors, among them being misspelled and erroneously divided words, the failure to insert a comma between the month and year, and the capitalization in straight reading matter of such words as general counsel. The editor replied that the criticism was supercritical and the objection was shop taste. When we recall the fact that Quackenboss was the eminent authority in punctuation, capitalization and construction which the educated person of yore consulted when uniformity and correctness were sought, we must conclude that when a magazine editor adopts "shop taste" as his authority, real education, like old-time printing, has also become a neglected art.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Advertising Low Prices

About every so often one or more of our good friends favor us with information showing how some misguided printer is advertising to sell printing at miraculously low prices. Sometimes they send copies of the advertising, and there is a noticeable sameness about it.

You all know the style of these ads: "500 letterheads, 500 envelopes, and 500 business cards for \$5." You can not meet the price and make a profit. It is doubtful if you could even produce them for that figure. Neither can the advertiser, but he does not know it. In only one case have we found that the price asked covered actual cost, and that was in a charitable institution for orphans where the children did the work and received no wages.

The man who advertises these cheap combinations either uses them as a "come on" to get buyers in and sell them something more profitable, or he goes on until his plant is worn out and then quits or finds a sucker to buy a going business, while he goes back to the case or turns curbstone printer and helps some other "cheap skate" to hurry into trouble.

Do not let such advertisements worry you. If you are doing good printing your customers will not leave you. Good business men do not use that kind of printing.

And here is another view of the matter which is seldom spoken of. Some beginners in the use of printing and some small businesses that have not been taught the value of printing will be attracted and will be initiated into the habit of using it, and will soon find out that it pays to spend more for better work. Thus the evil thing that we denounce so severely has in it a germ of good which makes it a missionary for the extension of the use of printing.

It is up to you to get after the user of the cheap stuff and show him how it pays better to buy real printing and do some advertising with printers' ink.

Labor Versus Profits

The cutting down of labor forces in time of business depression should result in greater efficiency, because those most highly skilled will naturally be retained and the least skilled the first to be dropped from the pay roll. To some extent this has been true during the past year in the printing business, with the result that costs have decreased and the opportunity for profit increased for the printers who know how to sell themselves with their product.

There has always been and always will be shopping by the buyer, and reckless competition by the printer who merely sells the printing called for, but the better business that is now in sight should be an incentive to all printers to be sure that their costs are truly normal and then sell accordingly.

Do not understand us to say that all printing should be sold at a fixed percentage of advance on the cost of manufacture, for we do not believe that to be possible. You can not expect to make the same percentage of profit on the things which every printer is producing and for which the demand

of the market is more than provided for by the means of production. You can not suspend the old law of supply and demand. You can, however, select those classes that you can produce to the best advantage and specialize on them.

There are certain classes of printing that are produced by specialists who are concentrating on those lines and who have equipped their plants with machinery designed to combine several operations and standardized sizes and qualities. They are able to secure a lower cost of production and a maximum output, and consequently can profitably undersell the ordinary jobbing printer who handles such jobs a few times a year.

Such competition is legitimate, and it will often pay the everyday printer to buy from such specialists to fill his orders rather than to attempt to do the work himself. It is all a question of cost, and it is foolish to waste energy and money trying to compete with the specialist.

Whether you have increased your efficiency by weeding out the drones or not, be careful of the kind of workers you add when you find business increasing sufficiently to demand larger forces in the workrooms. Your profits depend upon your costs, and your costs depend upon the efficiency of your labor. Your prices are governed by the market conditions.

Cost of the Things You Do Not Make

From time to time we have given much thought to the cost of the things that we produce in the printing plant and the system for keeping track of the cost of production by departments, groups, or individual machines or workmen, but there is another side to cost. A reader suggests that more attention should be paid to the actual cost of the materials and things which enter into the work we turn out, but which are not produced in our own plants, the things which we buy outside.

There are two classes of outside purchases. One class includes the things that are bought to improve working conditions, supply deficiencies in our equipment and facilitate production, such as machine composition, binding, extra proof-reading, etc. The cost system provides for the carrying of these to the proper department or job expense. Then there are the materials which enter into the final job and which do not particularly affect our own plant equipment or working conditions, such as paper, cardboard, ink, engravings, drawings, designs, and even copy. The cost system provides that these are to be charged to the job for which they were purchased and that to the invoice value shall be added the cost of handling.

We are taught by the cost system to add to the invoice value of paper a certain percentage to cover our cost of handling as shown by our stock handling and shipping department. But does this cover all the cost of these purchases? When we buy paper there is likely to be freight and delivery charges. When we buy ink, binding materials, and other things that enter into the finished product there are these same charges. When we buy engravings, drawings, designs and copy there are not only express and postage charges to be added to

the invoice, but there are also charges for the time of consultation with the artists, engravers and writers. There are the costs of submitting copy and proofs for approval and more time for consultation.

Most printers consider that the invoice gives the cost of these things except in the case of paper, as mentioned in a previous paragraph, and will consider the other costs as a negligible item in the cost of selling, thereby increasing the cost of selling and dividing over numerous other jobs the cost that belongs to the jobs for which these purchases were made.

There are several advantages of keeping true cost accounts against jobs requiring material or service purchased outside. First, it is convenient to be able to definitely ascertain these costs in case of dispute. Second, in case of a repeat order or of a similar order from another customer these records will be valuable. Third, as previously stated, it insures the cost being placed where it belongs instead of swelling some other job where it will be impossible of collection. Fourth, it will help to give you confidence in your cost system.

Some of the items that are included in the first class of those increasing efficiency or making up for deficiencies also need careful attention. Composition bought outside costs more than the face of the bill from the composition house. Binding done by the trade binder is not always covered by the figures on his bill; there may be cartage and extra handling that would not be necessary if the work were done in the plant.

When making up the cost of a job examine carefully every item of outside purchase and see that all the additional costs are brought into the combination before closing up the first section of your cost or job record.

A Relic of the Past

In many printing plants that are boasting of their up to date pressrooms and other departments the composing room is far behind the others in development. While there may be one or two old machines in the pressroom, they will generally be found running on a class of work suited to their age and condition. While there may be a shortage of labor saving equipment in the bindery, the owners will excuse it by saying that most of the big work goes out and only the little jobs and rush orders are done in the plant.

But in the composing room you find case after case of old body type that looks to be in fair condition, and as the foreman and manager will say: "Too good to be dumped for old metal." And there will be numbers of job fonts of faces that have long since lost their popularity and are not used once in a "blue moon."

In a plant visited recently there were something like four tons of body type that had not been used for more than two years and almost four hundred job fonts of limited proportions in cases showing many empty boxes.

On asking why, the response was the same as that nearly always given. "We have to hold such and such a series because Mr. Soandso has always insisted upon having his work done in that face." The faces mentioned have practically been off the market for twenty years. "We can not afford to dump that body type because we may need it again and it takes up little room. If we did dump it we would get nothing for it."

The last sentence was true. The whole type plant would not bring more than \$600 as old type at present rates. Of course it cost many times that much. They lost an opportunity by not getting rid of it when metal was high.

The facts are that nearly every composing room in the country is greatly overequipped with a large variety of type that is seldom used. A recent calculation and survey of a number of plants showed that the average investment for each compositor for type alone was about \$1,200. This is much more than it should be or would be if proper selection were made and modern methods used.

In the plant just mentioned the body type was not used because they bought composition from the trade plants at a lower cost than they could set their type for.

This overequipment added about twenty cents an hour to the cost of the average composing room productive hour.

Isn't it time that printers generally should have a house cleaning and cut out the dead wood and put in fonts of useful faces sufficiently large to abolish picking? And isn't it time that the subject of distribution should receive a thorough investigation in the light of modern developments of composing and typemaking machinery?

LETTERS TO A PRINTER'S DEVIL*

BY R. T. PORTE

CINCINNATI, OHIO, APRIL 14, 1920.

R. R. T. PORTE, Salt Lake City, Utah.



Dear Sir: I thought you might like to know that I decided to stay with Mr. Penrose, although I could get more money some place else. Mother said I had better take your advice and not make a change, but I am still taking proofs around and delivering packages, and not doing much else, except sweeping out and doing as I have for the last three months. I am wondering when I am going to learn the business. I want to be a printer, and am trying to be one, but Mr. Penrose doesn't seem to be in any hurry about it.

Do you think I had better get a job in another print shop, or say something to Mr. Penrose? You know, he is kind of cranky, and I might make him mad. Mother says that it takes time, but I hate to just run errands when I am supposed to learn the business.

I can get a job in one of the big shops, but mother won't let me change until I hear from you.

Yours truly, JOHN MARTIN.

SALT LAKE CITY, UTAH, MAY 1, 1920.

Mr. John Martin, Cincinnati, Ohio;

My dear John:

Just discovered that I have not answered the letter you wrote me a couple of weeks ago, and so hasten to answer it now. Being pretty busy, I laid your letter aside to think over what you wrote, and time slipped by without my writing you. I hope you are still with Mr. Penrose and still delivering proofs and jobs of printing, because those are two of the most important things you can do. Really, they are the beginning of making you a real printer, and you must learn their importance before you can start to set type or feed a job press.

I feel like writing Mr. Penrose to congratulate him on his keeping you this long, and to tell him I hope he will be able to keep you at it until you realize how important it is and what it will mean for you in the future. Taking a proof to a customer for his O. K. is one of the most important things in the printing business, and if a boy wants to get on, it will give him an insight into the business which no other work can do.

Too many printers think that they know it all, and that the customer knows nothing except to make complaints, or change the copy at the last moment and cause trouble generally. Nearly all customers know what they want the job for, and it is the printer's business to set it up in the proper style to fit the purpose for which it is intended. This means that proper instructions should be obtained from the customer in order to do the work right.

In delivering the proof you have a chance to meet the customer face to face and to hear any remarks that he may

*NOTE.—This is the third of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyright, 1922, by R. T. Porte.

make, to take note of his criticisms, and try to learn just what is wrong with the job, if he complains. It is the customer's last chance to give instructions about the work, and by careful attention you can learn many things that will help you later when you attempt to set a job for some particular and fussy customer.

Whatever your ideas may be, the fact is brought home to you that the customer has the last say, and it is better to know what he really wants before the job is set than to set it up wrong and have to do it over. Most printers know what the customer *should* have, but the customer usually wants what he wants, and doesn't care much for the typesetter's opinion. He wants the work done neatly and accurately. This is what I wish to impress on you. The work must be done accurately, and you know that when a proof is delivered with the words all spelled correctly and the display harmonious the customer will be pleased.

I once knew a customer who always had to make some change in every job, no matter how accurately it had been set. Finally it was discovered that this man simply had a mania for making changes, so the foreman gave orders that in every proof sent to him there should be some error, not always the same one, but a transposition, or a wrong letter, or something easy to correct. The result was that this mistake was always discovered, and having made the correction, the customer was satisfied, and everybody was happy.

By delivering proofs you become acquainted with Mr. Penrose's customers, know their likes and dislikes, and when you really set type or print their work you will know just about what each man requires, and thus be better able to please him.

Do you get the point? If not, ask your mother why she buys groceries from a certain store. She will probably tell you that the delivery boy always brings her what she wants, and always has it at the house on time.

Here is something else to think about: Much matter and many books are printed about salesmanship, all pertaining to the fellows who go out and ask, "Any printing today?" and look sad when told that "the other fellow had a lower price." The boy or man who delivers the work is really the best salesman any printer can hire, if he is on the job. I can bet almost anything you are a good delivery boy, and that is why Mr. Penrose likes to send you on errands. You are as much a representative of the business as the salesman who gets the order, and often you can do as much good for the business by being courteous, neat and obliging and by delivering the packages in good shape.

Mr. Penrose, if I remember right, is very careful in having his printing wrapped carefully, using good boxes for his letter-heads, putting all forms and everything possible in packages of 500 and labeling them. Probably you do this work, and have been told to do it carefully and neatly.

What use is it for Mr. Penrose to set a nice job, print it properly, and then have the work delivered in packages that are anything but a credit? All the other work is done in vain if the work is not properly delivered.

It does seem like a loss of time to keep on running with proofs, delivering work; yet when you stop and think, is not the work you are doing one of the most highly important things about the plant?

When your sister's beau sends her a package of candy, doesn't he pick out a good looking box? In fact, he pays more attention to the looks of the box than to the candy, trusting that the contents are all right if the box is. He sure does, and your sister is tickled pink with the beautiful box with the ribbon around it. Will not a buyer of printing be just as pleased if his work reaches him in the right way — not necessarily in fancy boxes, but at least in packages that will be a credit to the printing?

I am sure that sometimes you pull proofs, or that Mr. Penrose has you mark the proof off to show the size of the job

when printed, and other things like this. It is part of your training, and should impress you with the fact that everything should be as near correct as possible before being submitted to the customer.

I said in my first letter to you that I was glad you had a chance to start with Mr. Penrose, because he is one of the few printers who actually send carefully corrected proofs to customers and also because he always delivers his work in good shape. Many printers do not do this. Because they wanted to "learn the trade" too quickly, they have never learned the rudiments. Mr. Penrose is teaching you more about the printing business than you realize. He is starting you right, and, perhaps unknown to you, is impressing you with the importance of even little things.

When later you set type, run the presses or do small bindery work, you will always know that the customer is the last one to get the job, and that if the work is not properly done he is going to complain. I am sure that you will not be kept on this work much longer, possibly another month, and then you will either learn to feed a press or set type. Young America is impatient, and wants to do things in a hurry, and that is the curse of most printing today. It is done too hurriedly, and the result is a waste of time in resetting, making corrections and perhaps reprinting the whole job.

Do you know what is the best piece of printing that has ever been done? It is the first book ever printed from movable types, the celebrated forty-two line Bible printed by Gutenberg around 1450 or 1455. Today the print is as black and as clear as it was the day it was printed. The impression is almost perfect, the spacing correct and, all in all, it is a wonderful piece of work, yet it was the first book ever printed from movable types and no better printing has ever been done. When I see some of the printing done today, with misspelled words, letters half printed or filled with ink, crocked, and all the other crimes, I stop to think what Gutenberg must think of the art he really started!

Yet many printers spend too much time on a job, simply because it is not started right, and hence much valuable time is wasted. It does not take any longer to do a good job than a poor one. Sometimes it takes much less.

Here are thoughts for you to apply to the work you have been doing, and lessons taught that will mean much for you when you finally have the privilege of working at the case or at the press. It is too bad that many boys placed as you are do not have these things impressed upon them more forcibly. If they did we would have better printers today. Perhaps I am an old fogey, but I surely hate to see some of the work that is called printing! It is anything but that. But, Mr. Penrose is also an old fogey, and a crank as you say, which is something you should be thankful for.

This is a longer letter than I intended to write this time, but I hope you will give my regards to your mother and sister, and tell your mother not to let you quit. Have patience and stick it out — it means so much for you.

Your friend, R. T. PORTE.

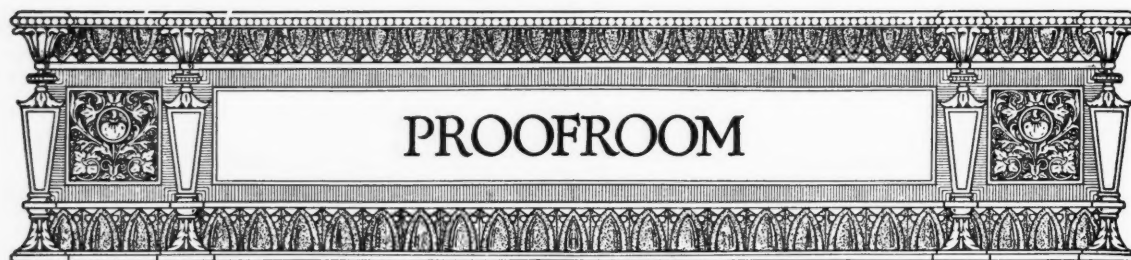
THERE TO STAY

The pile of flints still to be broken was a very large one, thought the stone breaker, as he gazed at it disconsolately between his bites at a large sandwich of bread and cheese. A minister came along and gave him a cheery "Good morning," remarking afterward that he had a deal of work to get through yet.

"Aye," said the eater, "them stones are like the Ten Commandments."

"Why so?" inquired the genial parson.

"You can go on breaking 'em," came the reply, "but you can't never get rid of 'em."—*The Christian-Evangelist*.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Form of Certain Compounds

C. H. S., Barton, Vermont, asks: "Will you kindly tell me whether the following phrases are used correctly or not: Hillsdale Farm's six-week-old pullets. A six-years-old child. Three two-years-old colts."

Answer.—The first is correct and the other two are not, according to established usage in making compounds, as a ten-foot pole, a bookmaker, not a ten-feet pole, a bookmaker. Using the singular form, while not subject to an expressed rule, is the prevalent practice.

National Capitalizing

W. T. T., Manchester, Massachusetts, writes: "An article printed in our weekly publication said, 'The enlarged fields of action of trust companies and national banks have made it possible,' etc. The proofreader claimed that the words National Banks and Trust Companies should be capitalized; the editor says nay; which is correct?"

Answer.—Either is correct, according to the choice of the person in authority. On general principle there is no reason for capitalizing trust companies or national banks, and for such ordinary use the proofreader would be wrong and the editor right. Usually a proofreader should insist on lower case; but if an editor or an advertiser wants capitals, then capitalizing is correct.

Various Puzzles

F. H. M. M., Washington, D. C., asks: "1. In a high school paper which is printed in our shop, the heading of an article read 'Whom would you like to be?' When correcting proof this was changed to read 'Who would,' etc. But when the revised proof was returned from the school, the heading had been restored to read as it had read originally. (Of course we printed it 'whom.') Is there good authority for the form 'whom' in such a sentence—now? I should suppose that such use was good at one time, for we find in the Authorized Version of the New Testament (Matt. 16:15) 'Whom say ye that I am?' But the Revised Version has changed this to read 'Who say,' etc.

"2. Some months ago there was running in the papers a discussion concerning the expression 'It is me,' or something similar. If the matter was discussed in THE INLAND PRINTER, please state in what issue or issues, or reproduce the substance of the discussion.

"3. Suppose a question ends with an abbreviation (for example, Is he due at 3 p. m.?), should there be both a period and a question mark?

"4. In preparing manuscript for the typesetters, in order to distinguish 'u' from 'n,' it has been the practice in our shop to underscore 'n' or overscore 'u,' following the German practice. It seems, however, that in some shops the practice is just the reverse. What is the usual practice?

"5. In setting such forms as 'two hundred, ten' (that is, without the word and), how should the expressions be punctuated, if at all?"

Answer.—1. Who is nominative and whom is objective. In the sentence under question the pronoun is plainly nominative—that is, merely names the subject, not an object or one subjected to action—making the correct word who and making whom incorrect. Such errors are frequent, mainly when other words come between the pronoun and verb, as here. True grammar never authorized the use as in the Authorized Version, but the people of that time were more tolerant of grammatical looseness than those of the reviser's time. Of course the printer was right in doing what he was told to do, but what he printed was not grammatically correct.

2. I have discussed such matters frequently, but will try again. It is asserted by historians that "It is me" is as good historically as the admittedly more correct "It is I," which latter uses the nominative form properly instead of the objective improperly. The wrong form has always been and is much used, still it is not and never was good grammar. We see how bad it is when we realize what ignorance would appear in saying "Me am it," which is identical in expression with "It is me," and which even dullards would not say.

3. The abbreviating period does not make any punctuation unnecessary except the use of another period as the end of the sentence.

4. Proper care in writing always makes the letters plain. As very few writers do make the plain distinction in form, however, it is safer for every one to make a mark over or under each. The usual practice is to make a line across the closed part of the letter—that is, over n and under u—the only logical way. I never knew that the opposite is German practice.

5. No punctuation is needed.

A Question of Tense

H. M. K., Orland, California, writes: "Will you kindly give your opinion as to the sentence 'John Smith, who had been visiting at this place for the past month, left yesterday to return to his home in Iowa.' I have been criticized in using had rather than has in the above, but maintain that the use of the preterite in the principal verb makes improper the use of the present, or 'tense of vision,' in the leading clause of the sentence."

Answer.—The sentence as quoted is correct. Smith's doings up to his leaving became past when he left, consequently it is right to say that he had been visiting. But I should not call either had or has actually improper, for I can perceive how some good speakers would reason in favor of the latter so that I could not easily prove it wrong. I should not criticize either way.

HIGH VISIBILITY

Patron (crossly): Say, waiter, what are these black specks in my cereal?

Waiter (after a close inspection): Dunno, sir, unless it's some of them vitamins every one is talking about now.—*Life*.



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mith's
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 -Life.

A Collection of BLOTTERS

Selected from a wide range of
 specimens submitted to The
 Inland Printer, and shown,
 not from the standpoint of
 artistic typography, though
 some of them are high grade
 typographic specimens, but
 for their suggestive value to
 the printer who desires to
 produce some blotters
 for his own use in
 advertising



MAY, 1922
 THE INLAND PRINTER
 CHICAGO

THE HOLMES PRESS

1922 MARCH 1922

Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
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12	13	14	15	16	17	18
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26	27	28	29	30	31	

"We have made a reference file of The Holmes Press blotters," says a business acquaintance. He has found these blotters very useful to him in his advertising work because

*They show the various type faces in present vogue
Their typography is correct in proportion and design
The color combinations are unusual and harmonious*

You can start your file now.

This blotter is set in Caslon No. 471 and Italic

1315 - 20 CHERRY ST.
PHILADELPHIA

If one job you do is better than another one, it only proves that the next one can be better still, doesn't it? It makes life very interesting to believe that about what you are doing

J. M. BUNDSCHO, Advertising Typographer

58 EAST WASHINGTON STREET • TELEPHONE RANDOLPH 7293 • CHICAGO

Here Type Can



SERVE You

You can have prosperity if you are willing to pay for it with faith, work and cooperation.

—Rotary Club

The Printing House of WILLIAM EDWIN RUDOLPH, Mount Vernon, N. Y.

NOTE.— With one exception, marked on the last page, the original copies from which the blotters in this insert were reproduced were approximately 9 by 4 inches in size.



IT IS NOT ENOUGH that an advertisement be set so that it can be read. The typography should arrest attention, invite reading and express the copy accurately.

BERTSCH & COOPER · *Charles Everett Johnson, Associate*
COUNSEL, ART AND TYPOGRAPHY FOR ADVERTISERS · 15 EAST HURON ST., CHICAGO



Original in three colors. Border, here shown in Ben Day, was in a light tint.

RIGHT NOW, as you read this, you are getting an example of what we believe type should do in an advertisement. Its job is to deliver a message without making the reader conscious of the messenger.

J M. BUNDSCHO 58 East Washington Street · CHICAGO



Buy, build, work and create a job
for every man. Prosperity for all.

—Rotary Club

The Printing House of WILLIAM EDWIN RUDGE, Mount Vernon, N. Y.



In ye Olden Times

every printer took pride in the making of his rollers and often boasted on how good they were, but when faster presses were introduced his rollers would not stand up under the strain, so many experiments were made before a roller was made that would do the work.

With the increasing number of printing plants the making of rollers became a business, and today it is quite an industry. It no longer pays a printer to make his own rollers, as he can now buy them cheaper and get a better product.

Get ready for Summer Rollers

Although we do not claim to have the largest plant, we have a modern factory—and what counts most—years of experience in manufacturing rollers that will withstand the wear and tear of the fastest presses. Many of our customers tell us that the claims we make for our rollers is too modest.

WORTMAN ROLLER CO
GUS WORTMAN PROPRIETOR
1012 ELM STREET CINCINNATI
TELEPHONE CANAL SIXTEEN-NINETEEN



*Don't Put Things off—
Put Them Over!*

• When you have a printing idea, it is better to get it off than to put it off

The
RECORD COMPANY
Quality Printers

MAIN OFFICE: SAINT AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BLDG., PHONE 2378

921 DECEMBER 1921						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
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4	5	6	7	8	9	10
11	12	13	14	15	16	17
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25	26	27	28	29	30	31



Two Direct Leads to Service

THE telephone is always the *quickest*, but the enclosed post card is at this moment the *easiest* way to get in touch with us regarding your next printing order, whatever it may be.

Let our representative call on you and help you solve your printing problems. We are always willing to assist in the planning of the better kind of printing.

C. Wolber Company, Printers
Plane and Academy Streets
Newark, N. J.

Telephone, Market 4551

February 1922						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
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22	23	24	25	26	27	28

"The man who has a thing to sell and goes and whispers it down a well is not as likely to collar the dollars as the chap who climbs a tree and hollers."

*Until you put
on a smile, you are not
properly dressed
for business*



The
RECORD COMPANY
Quality Printers

MAIN OFFICE: SAINT AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BLDG., PHONE 3578

1922 JANUARY						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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29	30	31				

QUALITY

ALL work of quality must bear a price in proportion to the skill, time, expense, and risk attending their invention and manufacture. Those things called dear are when justly estimated the cheapest; they are attended with much less profit to the artist than those which everybody calls cheap.

§ Beautiful forms and compositions are not made by chance nor can they ever in any material be made at small expense.

§ A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.

— Ruskin



1922 FEBRUARY						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28				

THE RECORD COMPANY
Quality Printers

MAIN OFFICE: SAINT AUGUSTINE, FLA.
JACKSONVILLE OFFICE: HILL BLDG., PHONE 3578

Good
effective, result-getting
advertising is a
force
~
Poor

non-selling, unproductive
advertising is a
farce
~

THE RECORD COMPANY
Quality Printers
MAIN OFFICE: SAINT AUGUSTINE, FLORIDA
JACKSONVILLE OFFICE: HILL BUILDING, PHONE 3578

1922 APRIL						
Sun.	Mon.	Tue.	Wed.	Thu.	Fri.	Sat.
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23	24	25	26	27	28	29
30						



DON'T be content with the printed matter you *have* to have. Dope out something new that will create new business.

THE OWL PRINT SHOP

"The Best is None Too Good For You"
Phone 3868 or 3869 Wheeling, W. Va. 917 Market St.

They copied all they dared to,
but they couldn't copy my mind,
So I left 'em sweating and stealing,
a year and a half behind.

—Kipling



Phone 3868 or 3869

THE OWL PRINT SHOP

"The Best Is None Too Good For You" •
917 Market Street Wheeling, W. Va.

CHAS. M. PEARSON, *President*

JASON M. ROBERTS, *Vice-President*

JANE B. BROSHAR, *Treas.*

Buck up!
go after more business

The FLANIGAN-PEARSON Company
Sales Building Printing

TEN CHESTER STREET *Champaign*. TELEPHONE GARFIELD 1294

When you have Rush Jobs

—give them to a busy firm



WE excel in those jobs where time is limited, and as a result our plant is always busy. We solicit business not because we need it to keep our present force busy but that we may grow. Buyers of printing have absolute assurance when placing an order with us that there will be no disappointments. No job is too large or too small for our perfect equipment to handle. Try us on your next rush job and get some real service.

The Mark of a Quality Printer



TRIBUNE PRINTING WORKS, *Quality Printers*
TELEPHONE NO. 10 WISCONSIN RAPIDS, WISCONSIN

It's Very Simple

CA camel has an easy job making his getaway thru the eye of a needle compared with the fellow who tries to get results from poorly printed advertising matter. We have a staff of artists and write up men that will be glad to help you get results worth while.

AUGUST BECKER
PRINTING AND OFFICE SUPPLIES
300 Graham Ave. - Brooklyn, N. Y.
Phone Stagg 2887



Wise Words

C"It is not a question of how much we ought to do, but of how it is to be done; it is not a question of doing more, but of doing better."
—RUSKIN. To always do a little better is our ambition and we try to express it through our product. Some say our "expression" is perfect.

AUGUST BECKER
PRINTING AND OFFICE SUPPLIES
300 Graham Ave. - Brooklyn, N. Y.
Phone Stagg 2887



Printing:

Born at the dawn of the Renaissance, turned the darkness of the Middle Ages into light and brought knowledge and freedom and happiness into the world • At its best today the art combines the traditions of the fifteenth century with the skill and facility of the modern craftsman.

FRYE & SMITH
• Better Printing •
850 Third Street, San Diego

(BLOT WITH THIS BLOTTER)

forget at least a part of your troubles—let Caldwell Printing Co. print for you

Caldwell Printing Company
FIFTEEN THIRD AVENUE
ROME, GA.

1922	MARCH						1922
Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	
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19	20	21	22	23	24	25	
26	27	28	29	30	31		

Size of original was 8 by 3½ inches.

QUALITY PAYS HANDSOMELY



It is an old saying, but a true one, "that the quality will be remembered long after the price is forgotten." Our printing is readable, well-balanced, correctly displayed, and has a pleasing touch of individuality that will reflect credit upon your business. *MAKE US PROVE IT.*

CRUST BROTHERS PRINTING COMPANY

SEVENTY ROBERTS STREET, PITTSBURGH, PA.

BELL PHONE, GRANT 3990-J • P. & A., PHONE, PITT 4961

NOVEMBER 1921

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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26	27	28	29	30		

*Always Growing
Bigger and Better*

A PLEA FOR RESTRAINT

Why Dignified Copy and Simple Caslon Typography Will Make Printing More Effective


BY LEWIS C. GANDY



HERE is the problem that confronted a publisher and printer: To produce at reasonable cost a new magazine which by its appearance alone would immediately attract the favorable attention of educated people. And this is how the problem was solved: The subject with which the magazine proposed to deal was antiques, hence that name immediately suggested itself as the appropriate title of the publication. Next came the question of size. The correct answer

short, to make it a Caslon magazine throughout. To a logical mind this choice was inevitable. Only Caslon type—as Caslon made it—would give to the publication that old-time flavor so essential to its success.

Because of the cost, and the impossibility of securing skilled hand compositors, it was not practicable to set the text pages by hand. Fortunately, there could be obtained a composing machine Caslon (the Monotype No. 337 series) that duplicates almost exactly the type face William Caslon I. cut with his own hands nearly two centuries ago. Moreover, there was available the larger sizes of the Monotype Caslon for headings and advertisements in both roman and italic, with plenty of "swash" letters and other quaint characters. With this equipment, and some study of examples of eighteenth century typography, it was not a difficult task to give to the

<p>GEBELEIN <i>Silversmith</i> 79 CHESTNUT STREET BOSTON, MASS.</p> <p>Holiday Gifts Beautiful Copper Bowls and Vases Copper Candlesticks Old Pewter and Sheffield Plate Old Silver</p> <p>Colonial Reproductions in Hand-made Silver Tea Services and Table Silver in Period Designs</p> <p>Our Exhibition Presents a Choice of Many Pleasing Gifts</p>	<p>EXHIBITION OF <i>Early Chinese Works of Art</i></p> <p><i>Comprising Rare Porcelains, Potteries, Jades Crystals, Agates, Lapis Lazuli, Paintings</i></p> <p>TO BE HELD AT THE COPLEY-PLAZA BOSTON, MASS.</p> <p>January 8 to January 15, 1922</p> <p>TON-YING & COMPANY 685 FIFTH AVENUE, NEW YORK CITY</p>
<p>A. L. FIRMIN <i>Cabinet Hardware Colonial Brasses and Specialties</i></p>  <p>No. 173 F</p> <p>34-36 PORTLAND STREET BOSTON, MASS.</p>	<p>R. W. BURNHAM <i>Antiques</i></p> <p>An Attractive Selection of Furniture, Rugs, Glass China, Pewter, Brass and Hardware</p> <p>Interior Woodwork and Antique Furnishings for Country Houses</p> <p>A Wonderful Assortment of <i>Hooked Rugs</i> for Inspection</p> <p>IPSWICH, MASS.</p> <p><i>Yr. Rogers Manor Yr. Burnham House</i></p>

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Note on Cister Plate: The piece shown in Burnham, built about 1715, after design by Bulfinch, is accepted today by a number of the original owners. The carved scene described was made in England to serve as a table in the center room of the house. It represents a detail, the shield form of the back shoe mentioned in behalf of structural utility. The treatment of the arms, too, in their relation to the shield design, and the complete continuity of the high rail, is noted.

PUBLISHER'S ANNOUNCEMENT

HOMER EATON KEYS, Editor
Alice Van Leer Carrick, Editorial Consultant LAWRENCE E. SPIVAK, Business Manager
 SIDNEY M. MILLS, New England Representative G. WARREN WHEELER, New York Representative
 111 Broadway, Telephone, Boston City
 FREDERICK F. ATWOOD, Publisher
 Telephone, South City
 PUBLISHED MONTHLY AT 685 ATLANTIC AVENUE, BOSTON, MASSACHUSETTS
 The application of Antiques for many an anted-dillo matter is pending.

Two pages reproduced from *Antiques*, an all Caslon magazine. Caslon typography and India tinted paper give a striking, antique appearance and prove conclusively that many styles of type are not needed to produce an attractive magazine.

was easily determined. In order to give sufficient detail to the illustrations it was necessary to have an ample page. It was found that 9 by 12 inches was neither too large nor too small. A smaller page would have given an insignificant appearance, as well as have prevented an adequate showing of the exhibits, which were to be a leading feature of the publication. A larger page would have given too bulky a publication, and besides would have greatly increased the cost. The size chosen had the further advantage of printing without waste on a 38 by 50 inch sheet, a size made in a greater variety of colors, weights and finishes than any other. Future paper requirements of the magazine will show the wisdom of this choice.

The next, and by far the most important, problem was the selection of the type face. A study of all the types available resulted in the decision to use Caslon for the text pages. As a result of more study, it was decided to go further—to take what seemed at the time a revolutionary step—and also use Caslon type for the advertisements, headings and legends; in

publication a certain distinction, an antique atmosphere, coupled with grace and legibility, sharply differentiating it from other magazines in closely related fields.

Whatever may have been the original color, most of the printing that has come down to us from other days is on paper that time has mellowed to a cream or ivory shade. Therefore, an ivory paper was selected for the text pages, and one of a slightly darker hue for the cover, the many halftones with their fine details necessitating a coated stock.

Thus, by very simple and economical methods, aided by careful presswork, was produced a magazine that has struck a new note in the publication field—that critics agree is one of the handsomest periodicals ever produced in this country or abroad. It would seem that here is a lesson for printers, publishers, advertising agencies, and all who have to do with printing.

Let us first consider what it means from an economic standpoint to use only one type face for the entire contents of a magazine. Examine any newspaper, magazine, catalogue,

booklet or advertising folder. You will probably find that the printer has used from two to twenty different type faces. All these faces, as well as many others, the printer must carry in stock.

In every large city in the United States the printer must sell the time of his compositors at from \$3 to \$4 an hour. Despite this high rate, most composing rooms are the sink

The great superiority of Caslon* over all other type faces is due to the fact that when examined under a magnifying glass the individual letters will be found to be rather crudely drawn, there not being any great uniformity in the curves, serifs, etc. Nevertheless, it is a graceful letter, because inherent in its design is a trace of a certain human element—the swing and grace of free hand penwork.

Another factor contributing to the legibility of Caslon is that it is a very closely fitted face, that is, the space between the individual letters is very slight. The reason a closely fitted type face is more legible than one showing marked gaps between the letters is that we do not read by individual letters, but by words. It is the word form, not the letter image, that is impressed upon the mind. Separate the individual letters of a word by too much white space and not only is the word form changed but another element—this same white space—intrudes and distracts the eye.

Perhaps the greatest advantage Caslon type has over other letters is that it is "fool proof." The most ignorant compositor, or agency layout man, can not produce in Caslon type a job that is entirely bad. This is because of the long descenders on such letters as the p and y, which prevent the huddling together of the lines on a page.

FLORIAN PAPP, Antiques
Established 1909
673 LEXINGTON AVE., NEW YORK (Between 124th & 125th Sts.)
Telephone, Plaza 5711

Pair Graciles Colonial Chairs
of Continental
Solidity Superior,
\$1200 pair

Rare Parian
Figure of Washington
\$1000

Pair Sheraton
Chairs, Decorated
Palm Green, Gold
Stripes with
Midland Portraits
of Early American
Generals,
\$1500 each



Sheraton Table,
Very Handsome;
Serpentine Front,
Satinwood Inlay
in Panels, Tapered
Legs with Spool
Turnings

San Domingo
Mahogany Top
36" x 48" x 10"
Island Border-
ings,
\$1800

We Carry the Largest Collection of American Antiques in their Original and Restored Condition
We Specialize in Restoring Antique Furniture



Paneling for Sale
THE interior woodwork of a demolished North Shore mansion (Period 1750-75). The hallway intact as shown in photograph. Also the paneling, dado, and shutters from two rooms, and 25 fine paneled doors with old H. L. hinges.

Very fine old front-door head with fluted pilasters.

Fine collection of old New England antiques always in stock.

Goulding's Antique Shop
South Sudbury, Mass.
Twenty miles from Boston
Telephone, South Sudbury 12-11

An advertising page from *Antiques*, showing the attractive displays obtainable with Caslon type.

holes down which are poured the profits earned by other departments of the business. The writer has in mind one composing room in Boston—there are ten thousand counterparts in this country—which has a thousand or more cases filled with type of all sizes and shapes. This means an enormous investment made necessary by the belief of the printer, as well as of the customer, that every job requires a different type face—that no magazine can be issued unless the advertising pages look like a score of typefoundry specimen books rolled into one.

This heavy investment in type, its rapid depreciation, the valuable floor space it occupies, the time the compositor loses searching for the type case he desires, have a direct bearing on the composing room hour cost. Wipe out this evil and it is safe to say that printers could reduce their composing room charges considerably, their compositors would be more contented and a better class of work would be produced.

It is the writer's belief, gained by a quarter century of study and experience, that a composing room equipped only with all the sizes of Caslon type, both roman and italic, can satisfactorily produce any kind of printing. He has yet to find a job of printing, be it a business card, newspaper, magazine or book, which can not be set effectively in Caslon type. Regardless of the subject, whether it requires a masculine or feminine treatment, whether it calls for dignity or frivolity, Caslon type can be so manipulated as to convey the desired impression.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND INTEREST IN TIMES PAST & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Published Monthly at 683 ATLANTIC AVENUE, BOSTON, MASSACHUSETTS
Subscription Rate, \$4.00 for One Year. Price for a Single Copy, 50 CENTS

Volume 1 JANUARY, 1922 Number 1

ANTIQUES Speaks for Itself

YES, this is *ANTIQUES*: Volume one, Number one; venturing into a super-modern world, a world self-consciously intent upon renewing, purposefully disdainful of tradition, sublimely certain of its own special ability to invent, devise, design in and for the future, in terms of developing future requirements, without recourse to an obviously, indeed, confusedly, incompetent past. These are the days when the mahogany of time-worn experience is being split into kindling wood, or jammed ruthlessly up attic, or sold, with other heritages, to the junkman. For a new golden age is in progress—in morals, in politics, in philosophy of living—an age keenly alighting beyond the holiest insinuation to dull its resplendent enamel. Even it, in substance and design, it proves, in due course, to be of golden oak: today it glitters,—and it is yellow.

To peck completely through the shell and to totter forth into such an age requires some courage—foolhardiness perhaps. Yet there are arguments to the contrary. The past is, indeed, sorely disprized; yet there are those who love it; many more who respect it—sometimes pity it—if for no other reason than that it is progenitor of the present.

As for the Past
And among these defenders of the past there are some who realize that, in the field of many, at least, of the arts, things have been done as well as human inventiveness and workmanlike precision can do them, far better indeed than they are likely ever to be done again, now that the enthusiasts of seeking the perfect solution of fresh problems has, perforce, given way to the search for novelty for novelty's sake.

Collectors' Kinship

Collecting, it may further be observed, is not a matter of money; but of state of mind. The up-country photographer, cherishing his blue china plates,

A text page from *Antiques*. Note the simple, old-time typographic treatment of the main heading.

To secure the greatest legibility in a page of type, the space between the *letters* and the *words* should be reduced almost to the minimum. This does not apply to the space between the *lines*. Here the eye resents any intrusion of the lines above or below the line being read. This means that there should be a liberal lane of white between every two lines of type on a page. With Caslon this lane can not be avoided, due to the length of the descending characters. Short descenders on types

*Reference is here made, as throughout this discussion, only to the No. 471 Caslon of the American Type Founders Company and the No. 337 (with long descenders) of the Lanston Monotype Machine Company. These are the only true Caslons on the American market.

cast on bodies that are too small characterize too much of the printing produced today. The object, of course, is to use as large a type face as possible, with the mistaken idea that mere size, regardless of the space between the lines, will secure legibility. This error is seldom found in books issued by well known publishers, but it is typical of a large percentage of present day advertising literature and magazine printing.

The reason is not far to seek. The printing of books is an occupation centuries old, hence the rules for doing good work

About the only legitimate use of bold face type is in the text of reference books, which are not read but consulted; and in printing on the darker shades of cover papers, where Caslon does not afford sufficient contrast, no matter how strong or bright the inks used. Outside of these limited fields, Caslon type will fulfil every requirement.

Architecture has been described as frozen music. Printing might well be called frozen speech. Caslon types, used in restraint, suggest the ordinary conversational tone of talking, while black, heavy types can mean only tumult and shouting. If a salesman were to talk to a prospective customer in the manner the average catalogue or booklet speaks, he would soon find himself on the sidewalk. With the booklet or catalogue, less effort is required to drop it into the waste basket.

With all printing of an advertising nature it would seem an axiom that the chief thing to seek is an atmosphere of truthfulness. This depends, primarily, upon the writer of the text. If he sets forth his argument clearly and logically, is sparing in the use of superlatives, and does not insist that the printer emphasize every other word, then his story will carry conviction — if the typographer does his part correctly. The typographer's part is to select Caslon types of good size, avoid lines of capitals as much as possible, eschew bold faces entirely, use liberal margins, and insist on the best presswork even if compelled to print on the cheapest machine finish paper.

If an advertiser is marketing a catch penny product and therefore must appeal to the more credulous part of the public, then freak arrangements, bad art and overbold types are in order. Indeed, there is a sound psychological reason back of such advertising. The street medicine faker in a Western mining camp uses similar methods. No doubt he gets results.

But the medicine faker's calling is peculiar, and the methods he uses are not adapted to building a permanent business of any magnitude. The reputable advertiser must meet the competition of those who are endeavoring to sell something for nothing, those who use the methods of the street faker. Therefore, he should emphasize in his advertising the difference between the worthy article he has to sell and that of an unfair competitor. Or, if his article is something new, and hence without competition, the same thing holds true. He should avoid any suggestion that it is not as represented. Not the easiest, but the most obvious, way to do this is to avoid exaggerated language, and use simple, restrained typography. In this connection, it is worth while to here repeat what has been said about advertising typography by Ingalls Kimball, an authority on the subject:

"Type is easy to understand when you think of it as a gentleman. It is very hard to understand when considered as a fop. Likewise, it is easy to read when arranged in the natural manner of its intention, and generally hard to read if made the subject of a process of garnishment and frippery.

"As a rule, when a printer is given a manuscript of any literary worth, he goes straight to a type case brimming with some nice, old family style of type and starts filling his stick. He sets one paragraph right after the other, the words properly spaced and the paragraphs properly indented, the capitals on the genuine proper names, and the periods where they used to be before George Bernard Shaw and the correspondence schools of advertising introduced prose libre.

"The *Saturday Evening Post* accords Irvin Cobb and Mary Roberts Rinehart equal courtesy in this regard. Ring Lardner, of course, doesn't qualify. But the *Post's* advertisers conduct a competition in typographic neurasthenia. Often I have wondered what the magazine would resemble were its makeup reversed; if the reading matter were set up like the advertisements and the advertisements set up like the reading matter.

"It is a point to remember, the distinction between reading matter and advertisements. It is the whole reason for typographic hysteria in advertising. The effort to emphasize the

January, 1922

ANTIQUES

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The Museum and the Collector*

By CHARLES OVER CORBELL
Assistant Curator of Drawings, Metropolitan Museum of Art

THERE are three "publics" which must be considered in the service which a museum aims to render. First, the general public of casual visitors who wish simply to experience the pleasure which familiarity with beautiful things affords. Second, the special public of students

— creative artists, designers, and architects — of various periods of art in its restricted geographical material. And third, collectors who wish to increase their familiarity with the best examples in the field of their interest, their purpose being to establish standards for judging the quality of their own acquisitions.

For the third of these groups, and particularly that large number of persons who collect decorative art objects, are certain aspects of museum policy and methods which, if known and understood, will assist materially in satisfactory utilization of museum collections.

The first of these is the policy of acquisition. The effort of a museum should be to show, as fully as possible, typical works of all periods of art, and, of these types, the finest obtainable examples. Curious and freak pieces which vary widely from type, examples of modernism which may be in a sense typical but are of poor design or workmanship should be excluded. A restricted number of variations within a type may be useful in showing the flexibility of design within one period or in one material, but the line must be carefully drawn at the point where these variations begin to constitute new classes in themselves.

*This article is based on Mr. Corbell's visit to the Metropolitan Museum of Art, New York City.

Next to the controlling policy in acquisition, museum methods of arrangement and display are important to collectors. Two general schemes are here available and both are usually employed together. In one case the arrangement is by material; in the other, various materials are assembled

by period. In an arrangement by material, for instance, all silver, smelted work will be grouped together, usually chronologically and by country; no two will be all metals, ceramics, glass, furniture, and paintings shown in the galleries. This method enables a collector of plate to observe in a continuous series the development of the silversmith's art; the collector of furniture, that of the cabinet-maker, and so on. For certain purposes, this method is the most satisfactory.

The second method of arrangement, that by period, groups together as a whole the silver, ceramics, textiles, furniture and painting of one period, emphasizing not so much the technical side of each element, as the general character, scale, and quality of one period of artistic expression taken thus as a whole.

Museum collecting is done from one of three points of view — the aesthetic, the historical or the utilitarian. The aesthetic point of view emphasizes the art content and quality of an object wherever its material or period; the historical attitude allows its historic import or interest to outweigh the measure of its artistic quality, while a utilitarian collector assembles objects of decorative art for actual use, however carefully he chooses with discriminating care as to their artistic quality. All of these viewpoints may be satisfied in the museum by a certain amount of period grouping. Of great popular



PERIOD ARRANGEMENT IN A MUSEUM. Old painted vase, period of Louis XV. Parting from dwelling, generally of Man in Perspective. Furniture and some architectural elements of the period. Arranged in the Metropolitan Museum of Art, New York City.

Another text page, which shows how simple typography appeals to the eye.

are fairly clear and well defined. Advertising and magazine printing are comparatively recent developments of the printer's ancient craft, and because too often in the hands of charlatans, have suffered from their ignorance.

Of course, it depends chiefly on the character of the thing to be advertised, but in nearly every case booklets, catalogues, magazines and other forms of printing will achieve the greatest measure of success if in their design and execution the printer adheres closely to the standards of good bookmaking.

An almost sure indication of the work of charlatans in advertising, or of amateurs in printing design, is the extravagant use of bold face types. In printing of this character not only are the chief headings, as well as those of minor importance, set in very black types, but heavy gothic, both roman and italic, run riot through the text. Sprinkle this text liberally with such expressions as "pep," "red blooded," "two fisted," etc., and to every noun hitch a train of adjectives, and we have what the unthinking call good advertising.

It must be admitted that there seems to be a field for this sort of printing. The advertising of investments of a highly speculative character, such as oil companies, etc., seems to lend itself to this kind of publicity. Also any article very cheap in price, to be sold to the uneducated classes, appears to demand big black types and extravagant language. But all printers who respect their calling are thankful that this sort of advertising does not pay in the long run.

distinction, apparently, is responsible for all the weird and wonderful forms of type composition extant. Yet it would seem the function of an advertisement is first to get itself read.

"Given a fair typographic experience, a little common sense and somewhat of reverence for the original types and their purposes, and any one can set up any 'ad' effectively the minute he realizes that an advertisement is reading matter. But so long as an advertisement is considered in the light of a trick or the result of crystal gazing, so long is typography likely to be complicated, difficult, and perhaps appalling."

If a clear, logical, restrained arrangement and simple, straightforward Caslon typography constitute a good advertisement, then why is there so much bad advertising in our newspapers and magazines? A fair question, easy to answer.

There are several million women in this country who believe they are wonderful contralto singers. Yet there is only one Schumann-Heink!

What is true of singers is equally true — more true, to tell the truth — of advertising writers and advertising designers. Not many are adapted to these callings. Fewer still of this limited number have the industry and application to study advertising thoroughly.

"There is a good show at the Blank theater tonight." "This is a fine day for golf." These, or a thousand other reasons, are why we have so much bad advertising — why so many advertisements are "faked" by means of a fog of words and a "punchy," "catchy," bold face headline. "Attention's the thing. Hit 'em in the eye." Thus is the conscience salved.

Such is the easy way to produce advertisements, but it is not the right way, and as advertisers learn more about the subject they will find it is not the successful way. No matter what unthinking persons may say, the only way to produce successful advertisements is to dig — and then dig some more. If you are adapted to the work and burn enough midnight oil, eventually you will get down to the fundamental principles of advertising. And you will then discover that these principles apply just as much to your personal conduct as they do to advertising. They are merely honesty and sincerity, and if your advertisement is to be worth while, it must be based on these principles.

And, when it is completed, don't be surprised if it seems to demand a simple Caslon typographic dress.

HISTORICAL EDITION A BIG SUCCESS

BY WARD L. SCHRANTZ



URING the latter part of August the *Evening Press*, of Carthage, Missouri, found advertising rather slack, as it was in many other places about that time. An annual picnic which was to be held on September 1 by the old settlers of the vicinity suggested that a special edition, which would be welcomed by advertisers, might be issued in honor of the occasion. An historical edition on September 1 was the result. Carthage, like every other town in the United States, has a history if anybody bothers to look it up. It was decided to have historical articles not only about the city itself but about the county as well, for more of the old settlers who were holding the picnic were residents of the rural districts than of the city.

First, in point of sequence, there was an article about the Osage Indians that had occupied the country before the white man came. Then there were a number of stories about the founding of the county back in the forties, these including descriptions of the early methods of agriculture, farm products, prices received, methods of living of the early pioneers, etc.

Then came the Civil War, and to this a whole section was devoted. The official records of the Union and Confederate

armies, old county histories, old settlers who had lived in the county at the time of the struggle, soldiers who had fought in the region and later moved to the locality to reside, every known book written on the war in this part of Missouri were consulted, and out of the mass of material gathered was spun a connected and complete story of the events of the Civil War in Jasper county, the first one ever printed.

Reconstruction days, the rebuilding of Carthage, which had been burned, the return of the refugees, the dying out of bitter feuds which started during the war — all these furnished a wealth of interesting tales. Early transportation, the coming of the railroads, etc., also were subjects about which interesting articles were written.

A week before the day of the special edition a call was published asking old settlers to come in and register their names so that the proposed historical number could contain as large a list as possible of the "old timers" of the county. In answer to this a surprisingly large number reported, and an item, long or brief as the circumstances seemed to warrant, was written about each. This was one of the best and most popular features of the paper.

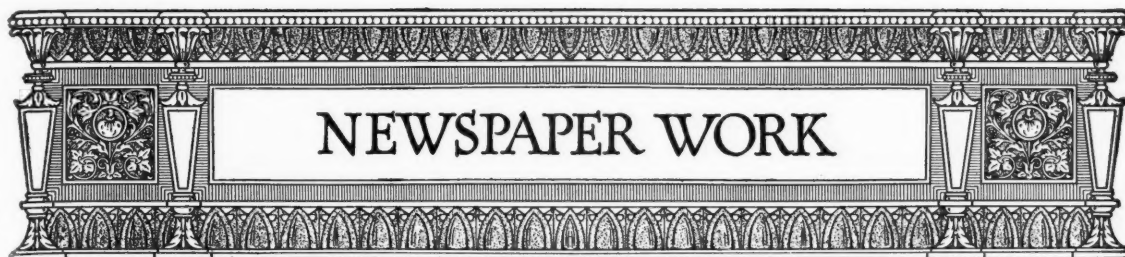
Numerous cuts were scattered through the issue. One of these showed the old court house which was burned by guerrillas in 1863. Views of the city square soon after the war and pictures of the same vicinity at the present time were shown on the same page. There were also a large number of portraits of old settlers, most of them illustrating the articles to which they pertained.

"But how about the advertising end?" some one asks. That was the best of all. When H. L. Howe, who is advertising manager and also advertising solicitor of the *Press*, sallied out to see the advertisers he was amazed at the results. From the first four firms seen, four full page advertisements were secured. It was evident that it was not going to be a question of how many advertisements could be obtained but how many it would be possible to set in the limited time before the edition was to appear. Every firm that had been in business any length of time was anxious to be represented — and the older it was the more anxious it was. Concerns that ordinarily could not be argued into anything larger than a four inch double column space were eager for half pages. Nothing less than a quarter page was sold for the sections in which the historical matter would appear. Many firms which had been in business only a short time were as anxious to predict what their history was going to be as the older ones were to tell what theirs had been.

When the special edition had first been contemplated it was decided that advertising and reading matter would be kept about equal, regardless of how the advertisers received the proposition, and this was adhered to. The *Press*, which has a circulation of a little over three thousand copies and usually runs eight pages, sometimes breaking into ten when advertising is brisk, appeared with thirty-two pages the day of the historical edition. The only reason there were not forty-eight or fifty-six was because there were not enough advertisement setters available to set the matter.

Needless to say there was a handsome profit realized from the number, and in addition considerable prestige was gained, readers and advertisers alike being well pleased. A flood of congratulatory letters poured in, expressing appreciation of the matter presented, and a very flattering resolution of thanks was passed by the old settlers' association which held the picnic. Yes, the historical number was a big success.

A similar edition can be put out almost anywhere and with equally happy results. There is a wealth of historical matter for any paper that will dig it up, and the advertisers will gladly take liberal space, particularly when they are assured that there will be considerable extra circulation that day. This will mean a cheering amount of unusual profits. The next time business slumps try it and see.



BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

No Quitter Wins the Newspaper Game

There are times when the newspaper publisher gets discouraged and reaches the point where he wishes he could quit and take up some other game. Doubtless many publishers get that feeling occasionally in such times as these. Some do quit and try something else—and frequently regret it the rest of their lives. We have in mind a friend who sold out his good little county paper two years ago and finally landed in California, as his heart had longed for the “climate” and scenery. He wrote us not long ago that he is expecting to get back into the Middle West before long and if we hear of a good newspaper proposition there to let him know. Another good small daily, published by father and son, was sold last fall at their price, fixed after years of deliberation and on the fancy that they wanted to quit and take up something else. They bought it back recently at twice what they sold it for, after hunting all over the country for a proposition that looked as good.

Oh, yes, we'll admit there are many men who have quit the newspaper business to take on other lines of work, and have made great successes. But they always boast of their newspaper days until their last conscious breath, either for the enjoyment they got out of the game, or for the experience it gave them in handling affairs. If the great men of this country who are printers, newspaper men and editors, or have been at some time, would hold a convention, it would be the most notable gathering ever held outside the Disarmament Conference, and would include some of the men who took part in that. For every one who has been drilled into the profession of making and editing newspapers or handling printing, and then getting out of the business to stay, there are a dozen who get out and then fret and worry and sour on the world until they get back in, not because of the money they can make out of it, but because of the real life they live, the effort they enjoy, the work that they accomplish.

Not in any line of endeavor, we believe, is there the same chance and necessity for being in touch with every phase of life and business as there is in the newspaper field. Some call it the “newspaper game,” and it is a game, a game of skill, intellect, zeal and endurance, in which the publisher is matched against the best in every other line. That is what makes the newspaper man such a good legislator and statesman, generally. He knows and has touched every interest in the whole catalogue of his community, from the cradle to the grave, and from the barber to the banker. Not a movement for community good and development can be considered without him; not a precept or principle is in vogue in the town or community without his touch or consideration. He usually is of broad gage enough to realize his duties and responsibilities, or at least should be. Then when he has capitalized his efforts of years and can stand aside and view the community of his life work, developed, organized, progressing, happy, prosperous and still ambitious, he can consider and enjoy such relaxation and have such pleasure in retrospection as few men in any pursuit can equal.

The newspaper man should fight for his place in the public scheme of things as a newspaper man and editor, not as one who has been such and, apologizing therefor, seeks some form of consolation. Selling out when temporarily discouraged to back up for a new start might be excusable, but to quit and shirk the responsibility is to admit weakness in one of the most interesting races that is catalogued in this life. Thank God for the strength and joy of life and the will to combat—and with that cast worry, the imp of Satan himself, into the discard.

Printing the Country News

A great deal of misdirected and wasted effort is expended on farm news departments of daily and weekly newspapers, according to the *Service Sheet* of the New York State College of Agriculture. But more newspapers slight the farm news than try to treat it even incidentally as a real part of the newspaper. Quoting the *Service Sheet*: “A survey of New York country papers not long ago showed that about one-half of the readers of the papers lived in the villages and one-half on the farms, yet even a casual scanning of the papers themselves shows that by no means is the proportion of village and country news fifty-fifty.”

“It must be admitted farm news is hard to get. Country correspondents too seldom can be taught to recognize as news anything other than personals, deaths and weddings. Agricultural and rural organizations should be urged to furnish papers with news of their activities. Such associations could well afford to pay a secretary a small salary with the understanding that he would feel a special responsibility to get the news of that organization to the editors.”

We are reminded that some months ago a young man, the son of a state leader in farm bureau organizations, addressed a newspaper gathering, and showed considerable dissatisfaction that possibly the town people felt above the country people, that the newspapers felt above mentioning the news of township farm bureaus and the social gatherings in the country districts. There was evident resentment in his tone and manner—and all from a false idea of the facts in the matter. We sought him later and impressed upon him the fact that the newspaper editor would be more pleased to have news of such gatherings in his near territory than the sponsors would be to have the news printed, and asked him if he had let the publisher know when and where such gatherings would take place, or if an invitation had ever been extended to him to attend. He said he did not believe any special effort had been made in that direction. “Well, then,” we urged, “is it the fault of the newspaper publisher more than it is of others that the news has not been printed?” He admitted that it possibly was not, and agreed that afterward he would see that the publisher had an invitation to attend, or at least was given an opportunity to get the news.

The point is that publishers of country papers must realize their news district is wider than the limits of their own towns;

it is wider than their own townships; it is as wide as their reader area. And every time the news of that area is thoroughly covered, both as to town and rural news, it will be found that the reader area has widened. Social, educational, farm, stock and home news is as important in the country as in the towns, though more difficult to get. But it can be secured, and easily, since telephones are installed everywhere now, and automobiles can make speedy visits to any locality.

Reprinting the general space filling matter handed out by departments of agriculture, by specialists and farm papers is not altogether bad, but it is not all the rural paper should expect to give if it really wishes to be considered of prestige and service in its community. The field is widening, and the importance of the country paper is extending rather than diminishing — if it is a real country newspaper.

National Country Newspaper Association

Country publishers of the Middle Western States have started a movement looking to the organization of a national cooperative association of local or country newspapers for securing and handling foreign advertising through agencies.

A meeting of representative progressive country publishers from Iowa, Minnesota, Nebraska, South Dakota and Missouri was held in Sioux City on March 24 for an informal discussion of such a proposition. The conclusion at this meeting was that a national cooperative association can be organized, with a director or manager for each State, all these managers to constitute an executive committee or board of directors with full powers to contract with foreign advertising representatives, create headquarters and make up lists. The purpose of the organization as expressed by all present was that these representatives shall deal only through advertising agencies, or with direct advertisers who can not use agencies, for the purpose of directing into the country press a larger volume of foreign advertising which is now seeking to get in, but finds the way most difficult, if not impossible. All local or country papers would be admitted on the same terms, and all States would be included in the organization on the same conditions.

With an organization of three to seven thousand country newspapers, and with rate lists and territorial information compiled for the use of advertisers, it is possible that a considerable volume of new business can be directed to these country papers, whose chief asset will be their purpose and ability to cooperate with local dealers. For some time past it has been evident that the country newspaper field is gradually being broken up into many different organizations and represented by many different concerns, resulting in confusion to the agencies and advertisers, as well as in little genuine cooperation for definite results. If this situation can be changed to one large organization directed by its own state managers, with full power to make the terms on which papers can be included in the membership, and this membership then own and participate in the business of the association according to the amount of advertising placed with each paper, there is an ideal which a few years ago would have appeared as impossible as that the nations would gather and agree to disarm to prevent future conflict.

This is an era of cooperative effort and understanding. It is seen in the conference of nations; in the farm bloc of the United States Senate; in the American Farm Bureau Federation; in the petroleum institute of New York, where all the oil companies are represented in cooperative agreement; in the thousands of farm elevator companies, newspaper associations, advertising clubs, commercial clubs, business congresses and labor unions. Separately, the small units composing these organizations have found themselves helpless or greatly handicapped. With millions of readers and loyal constituents, and a membership largely selective, these country newspapers might be directed as one large business institution both for protection and for service.

Observations

We observe from reports that most of the newspaper conventions held since the first of the year — and they have been quite numerous — have been attended even better than usual. In fact, some of these conventions held now under conditions where the publishers have to pay the full carfare going and coming, pay the prevailing hotel rates, pay for everything else on the modern basis, are attended better than ever before and



Striking and interesting cover of special magazine edition of the Denver (Colo.) *Daily Record Stockman*, the original of which was printed in red-orange and black from halftones.

better attention is given to the sessions. In other words, business is business, and conventions are neither joyous junket trips nor booze parties de luxe, as history indicates some were before the era of Volstead. Questions discussed are of real value and are for newspaper betterment, and usually from the business standpoint more than the ethical or editorial, for the reason that "the beatitudes" flourish best and get more consideration when backed up with the power of independence.

A general massed attack is being made just now by all classes of American publications on the U. S. postal rates for newspapers and periodicals. Every effective publishers' organization in the country has been enlisted in a memorial to Congress asking that the war postal rates be abandoned and that second class postal rates be set back to the second advance, made in 1919, which advance yielded in 1921 over \$25,000,000, while during the current year it is estimated the last advance will boost publication postage revenue to \$33,000,000, or practically three hundred per cent above that of 1918. The outcry now is against this last advance, and the "American Publishers' Conference" is conducting the campaign to modify the postal laws. Probably Congress never had a more determined or insistent demand for action on anything than is being applied in this matter, and even in the face of much needed revenue it may be possible to modify the law, though it has been taken for granted Congress is opposed to such change.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

The Cedar County News, Hartington, Nebraska.—The advertisement used to promote the sale of greeting cards and booklets is attractively set and appropriately illustrated. We are not surprised that it sold a large amount of holiday job printing. The advertisement is reproduced, as we believe our readers will be interested in it, not only as an example of typography but as a suggestion of how they can work up some extra business next holiday time.

Ida Grove Record-Era, Ida Grove, Iowa.—Your March 16 issue is a mighty good one. We are reproducing the interesting and well balanced first page just to show other readers how to get up a good first page. Printing is good, too, and while the advertisements are satisfactory they are not of the same high standard as the print and makeup. The major display of some of the smaller advertisements is woefully weak and in others the fact that several and widely different type faces are used makes them displeasing to the eye. Hence, maximum possible effectiveness is not achieved.

The Gilbert Herald, Gilbert, Minnesota.—Your Christmas edition, which was either delayed in transit or got off to a bad start in this direction, is an excellent one. Print and makeup are both good, and the advertisements, while not to be marveled at, are satisfactory. The holly border so extensively used on advertisements is weak in tone as compared to the display types and detracts from the strength of the advertisement as well as from the appearance of the paper. The fact, however, that this border was appropriate to the season and helped add the right atmosphere is a good enough excuse. On ordinary, regular editions, and as a rule, match the tone of the advertisements with borders of equal strength.

THE third annual Spring Fashion Show of the School of Journalism, University of Missouri, was given on February 22 by the Women's Journalism Club in collaboration with the clothing merchants of Columbia, where the University is located. On the day before the show a ten page supplement was issued with the regular edition of the *Columbia Evening Missourian*, a daily newspaper published by the students. All the work of preparing the supplement, both on the fashion articles and on the advertising, was done by the journalists. The purpose of the supplement and show was to advertise the

AMERICAN LEGION ST. PATRICK'S JEWELRY DANCE, IDA GROVE TOWN, FRIDAY EVENING, MARCH 15. TONIGHT ORCHESTRA

IDA GROVE RECORD-ERA

Here's what we call a "peach" of a first page and it comes from the State famed for fine "country" papers, Iowa, and the town of Ida Grove. An excellent first page, however, is not the only good feature of the *Record-Era*, for it is admirably printed and is well made up throughout.

Columbia merchants' spring clothing and to give the people of the town hints on the latest styles. THE INLAND PRINTER was favored with a copy of the supplement, as well as the regular edition of the paper, and finds in both many admirable qualities. Advertisements are interestingly and attractively arranged, and set in legible and pleasing types are all that could be desired. The makeup is excellent, advertisements invariably being pyramided, which goes to show the students in journalism are getting the right kind of instruction. One of these days we are going to have more properly made up pages to review in this department than we now receive. The print is excellent, the first page exceptionally well arranged and balanced.

B. M. GOULD, Mount Pleasant, Michigan.—Aside from the fact that the name of the paper across the top is not of a pleasing type, and seems altogether insignificant in view of the page size—and that three single column four or five inch advertisements appear thereon, one of them in the last column and at the top—the first page of the *Enterprise* is very good. Presswork is also satisfactory, but the advertisements are very poor as a result of the use of such a great variety of type styles in the display. Is it not possible that you have enough of some one style that all the pronounced display lines throughout the paper could be set in it? Also, it would be better if you would standardize on one size of rule for the borders, as that, too, would lead to better harmony. Last, but by no means least, is the placing of advertisements. These, we note, are located here and there, all over the page, without semblance of system. We urge that you adopt the pyramid as the first step toward im-



WE INTERPRET THE OLD MASTERS OF THE 17th CENTURY AND THE DESIGNERS OF TODAY IN OUR XMAS GREETING CARDS AND BOOKLETS

THE exclusive cards and booklets we are making this year outclass all past efforts. Embossed lettering and hand-colored greeting cards, the very best linen or vellum stock. \$3.00 per box, or two boxes for \$5.00. We invite you to inspect samples we have made so far this season.

THE CEDAR COUNTY NEWS—Printers
DESIGNERS—EMBOSSERS

Telephone Number 3 Hartington, Nebraska

This advertisement from the *Cedar County News*, Hartington, Nebraska, is not only a stylish one but it proved successful in turning in a lot of orders for Christmas greeting cards, folders and other holiday printing, mostly in colors.

proving the appearance of the *Enterprise*. Simply group the advertisements in the lower right hand corner of the page, the largest display in the corner and the smaller displays around it. This is the style followed by the largest and best newspapers in the United States, papers the publishers of which, we believe, know what they are about.

Denver Daily Record Stockman, Denver, Colorado.—Your special "Stock Show Edition" for 1922 is a fine one. The striking and interesting cover is reproduced herewith, but shown in one color it is an injustice to the designer and printer, as the original is printed in red-orange and black from halftone plates. In view of the light weight and none too highly coated paper used the printing is excellent on the type as well as on the many halftones in the issue. Advertisements are also good. They would be better, and the appearance of the paper as a whole would be improved, if lighter and more pleasing display types had been used, but we realize the advertisements are far better than is characteristic of such editions. You have gone farther toward refining the appearance of live stock breeders' advertising than any publisher within our knowledge. Keep "edging forward" little by little—if you can't get them to it in a single bound—and one of these days you will develop a much higher standard of excellence in that branch of the publishing field.

The Mountain Eagle, Jasper, Alabama.—You can all feel mighty proud of the special edition of February 22, featuring the State Conference of Women's Missionary Societies. Unlike most "special" editions it is not featured by advertisements and apparently was not issued merely as an excuse to get a lot of extra advertising. There is not a display advertisement—not an advertisement of any kind—on any one of the eight pages of the first section. This section is filled brim full of interesting news about the convention and about local churches, profusely illustrated with halftone portraits of prominent church people and pictures of the local churches. Seldom are halftones so admirably printed in a newspaper, and on news stock, as are those of this edition. Makeup is attractive, too. The second section, the regular edition, is likewise well printed, and the advertisements are satisfactory although not outstanding. The smaller displays are weak, the important lines in them are not brought out sufficiently strong. The only large advertisement, a half page, is set in needlessly large type. It would have been more effective, we believe, if the type of the body at least had been smaller and if there were more white space, because, then, the appearance would have been more inviting. On some of the pages the advertisements are pyramided, while on others they are arranged poorly. The last page is particularly bad, as the entire top of the page is covered by the large advertisement mentioned. Advertisements should be grouped in the lower right hand corner of the page.

The Dassel Dispatch, Dassel, Minnesota.—Your special Christmas issue is a dandy. Print is excellent, the makeup of first and "inside" pages is exceptional and the advertisements are remarkably good. Clean and simple display, in which white space is given the consideration it deserves, are characteristic of all advertisements, a representative example of which is reproduced.

Canton Daily Ledger, Canton, Illinois.—The twenty-four page second semi-annual "Dollar Day" edition is noteworthy, chiefly because of the large volume of display advertising, most of which is well handled. Every advertisement, however, would show up to better advantage if the printing were better, offset and smear being particularly noticeable on the first side printed, a characteristic of work done on perfecting presses when ink, rollers or blanket are not in good condition. Makeup is very good indeed, pyramiding of advertisements being the rule rather than the exception.

J. E. STRONG, Berea, Kentucky.—Considering the apparent limitations of your equipment we consider that you have done very well indeed on the two page advertisement circulars. With an antique old style—Bookman—for the body, and Cheltenham Bold used for the minor display, the fact that the major display line in each advertisement is set in wood block letter type is not a serious fault, though, of course, more stylish letters would have been better. If there is any fault to be found with either of the bills it is that the marginal spaces around type in some of the panels is not uniform. This, however, is a fine point and does not materially affect the publicity value of the circulars. Nevertheless good and uniform margins are the mark of careful workmanship—and of the craftsman—a desirable rather than an essential quality.

F. JUDE, Racine, Wisconsin.—The *Times-Call* is well printed, for a newspaper. The qualification merely means the print is not as clean, clear and uniform as we would expect on a magazine or a book. The first page is likewise good and though the makeup is what we would call semisensational, and

were light face except one and that one bold, for, then, the bold one would have contrast and would stand out above the rest. There is no effective display contrast between advertisements when all of them are set in large and bold types.

Lufkin Leader, Lufkin, Texas.—From a mechanical standpoint, the first page makeup and presswork are the best features in the *Leader*. Advertisements are quite consistently overdisplayed. In some of them the display is too large and too many lines are brought out, while in others only the first mentioned fault is evident. The appearance of the pages containing advertisements is displeasing, not only because of the extravagant display when the page as a whole is considered but because condensed and regular types are often found



"It adds a precious swing to the eye"

Distinction

THE WETHERBY-KAYSER idea of Footwear Distinction may be expressed in these two words: "Unobtrusive Elegance." To create footwear of this character requires something more than a knowledge of shoe-making. It involves an understanding of true art, an appreciation of social refinements and a realization that footwear is but part of the costume and must, to be truly distinctive, harmonize with the whole.

Simple grace and beautiful lines are the principles upon which all Wetherby-Kayser models are created. As the great artist bases his composition on the traditional rules of perspective and design so do we, in the creation of footwear, adhere to those fundamental treatments which alone insure true art.

When such high ideals are applied to our task, it is small wonder that Wetherby-Kayser models express all that is most distinguished in footwear craft.

Footwear for Women \$5.50 to \$15. for Men \$6.50 to \$20

WETHERBY-KAYSER SHOE COMPANY
416-418 West Seventh Street
Ambassador Hotel
Fourth Street and Broadway
LOS ANGELES

EXCLUSIVE AGENCIES
Laird Scholer Footwear for Women
and Children, Johnston & Murphy
Footwear for Men, Anatomical Footwear
for Men and Women.

Style Bulletins sent on request

One of a series of characterful good will advertisements produced by Wendell W. Fish, Los Angeles, California, for the leading quality shoe store of that city. Refreshingly refined in comparison with the usual run of newspaper advertisements, display of this character is certain to exert a powerful influence both in attracting attention and in influencing readers. We should have more advertisements like it in our newspapers. The old bugaboo that to be effective an advertisement must be set in big and bold type faces has been just about shot to pieces.

we do not like sensational makeup, we must admit the heads are well arranged as well as set. If you could get two or three of the larger one column heads in the lower part of the page we believe an improvement would be noted, for on all the copies sent to us the heads are bunched at the top of the page. The makeup of the "inside" pages is all that could be expected, and as the advertisements are arranged according to the pyramid an effect of order is apparent throughout. As for the advertisements we find them handled well. Any criticism would apply to the types used rather than to the manner of their use. We don't like so much bold type and honestly believe nothing is gained in the end by any one advertiser when all or most of the advertisements in a paper are displayed in big, bold type. It would be a different story if all

The Dassel Dispatch, Wednesday, December 14, 1921 Page Twelve

Christmas Suggestions

Neckwear for Gifts

A display offering for your choice, only such patterns and colors as will make Christmas cheer—hand and knit ties—\$2.00 to \$3.00.

Hosiery

We have been your fortunate and helpful partner of your's in a complete gift to your family—\$1.00 to \$2.00. \$1.00 to \$2.00. \$1.00 to \$2.00.

For Christmas Handkerchiefs

Even our last efforts of the year mean more than others to you—handkerchiefs—\$1.00 to \$2.00. \$1.00 to \$2.00. \$1.00 to \$2.00.

Blankets

Would a blanket make a happy gift? Yes, it would. It is a gift that will be used all year long—\$1.00 to \$2.00. \$1.00 to \$2.00. \$1.00 to \$2.00.

Holiday Headquarters

Never before have we had such a fine assortment of suits for the men and boys. The prices are very reasonable, quality and tailoring the best. Buy your boy a suit for the coming Christmas. He will appreciate it and believe us, he will long remember it.

Men's Suits, \$12.50 to \$35.00
Boy's suits, \$4.95 to \$14.00

Overcoats

An overcoat is the most valuable gift for any boy. Not only is it most useful, but it is something he would need anyway. For Christmas we have priced some overcoats low and we hope to have the pleasure of showing them to you.

Overcoats, \$15.00 to \$45.00. Boy's overcoats, \$7.50 to \$15.00.
Men's Heavy-Suited Overcoats, \$25.00 to \$45.00.
Three-quarter length, \$12.00 to \$25.00.

Toys

To fill your Christmas stocking make our your shopping list, check it over then bring it to our store and let us supply you with each and every want and every item at a big saving.

Santa Claus has again paid us an early visit and left something for everybody's stocking. We have Christmas trees and needed decorations. Special inducements in Christmas festival commodities to make their complete purchase here.

from our Grocery Department

Most useful to you, most of the year, is a good Christmas dinner. A dinner of a Christmas dinner is a feast of delicious food. We have the finest selection of Christmas dinner food. We have the finest selection of Christmas dinner food. We have the finest selection of Christmas dinner food.

Christmas Wajats

When other suggestions for Christmas gifts are exhausted, we have a few suggestions for you. Buy a Christmas waja. Buy a Christmas waja. Buy a Christmas waja.

\$1.00 to \$2.00.

Give Gloves this Christmas

A most carefully and appropriate gift for a loved one or a friend. Buy a pair of gloves. Buy a pair of gloves. Buy a pair of gloves.

Men's Kid gloves, unlined, \$1.75 to \$2.25.
Men's Kid gloves, lined, \$1.75 to \$2.25.
Ladies Kid gloves, unlined, \$1.50 to \$2.25.

Dress Goods for Christmas

There is nothing that one can give to a loved one more than a dress. Buy a dress. Buy a dress. Buy a dress.

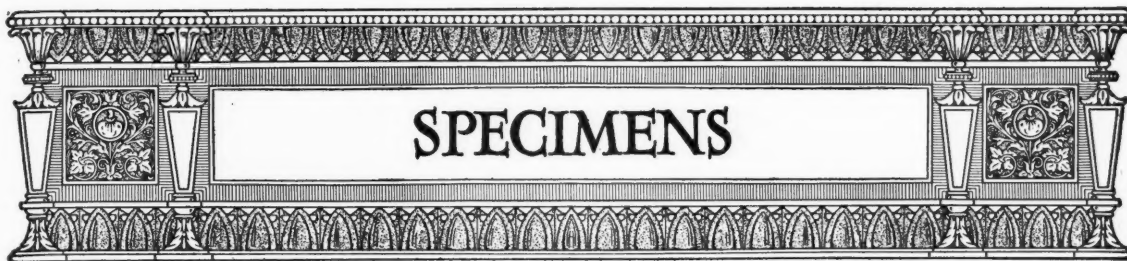
Women's dress, unlined, \$1.75 to \$2.25.
Women's dress, lined, \$1.75 to \$2.25.
Ladies Kid gloves, unlined, \$1.50 to \$2.25.

Andrew Olson & Co.

Simply arranged, carefully balanced and easy to read page advertisement from the Dassel (Minn.) *Dispatch*. The display is sufficiently large, particularly since such careful consideration has been given to the proper distribution of white space in the advertisement.

close together in the same advertisement. Furthermore, the variety of borders used detracts from the appearance of the pages, as does the fact that no system is practiced in the placing of advertisements. On one page we find them in the upper right hand corner, with very few on the page; on another we find a great many advertisements scattered all over, with the reading matter "sandwiched" between. The pyramid makeup is desirable because if followed throughout all pages an effect of order will result, and also because when the advertisements are grouped in the lower right hand corner the reading matter is necessarily in the upper left hand corner where it is most convenient to the reader. Furthermore, being massed in one place, its extent is magnified rather than minimized.

H. G. KRUELL, Nevada, Iowa.—In general the *Representative* is excellent. The first page makeup is well balanced, and there is a nice variety in the styles of headlines employed, although in most cases there is not such a great distinction that harmony is violated. On some issues, however, we consider there are too many large gothic headings, which make the paper appear too sensational. Print is excellent, but we regret that the advertisements are not pyramided, particularly on those issues where the advertising is heavy. The idea that scattering advertisements over a page gives advertisers better service is, we believe confidently, founded upon a fallacy. No one in his right mind believes that more than a small minority of newspaper readers care more for the advertisements than they do for the news. That being the case, an advertisement placed in one of the upper corners of the page, besides adversely affecting the appearance of the page, is very likely to be passed by the great majority of readers, who will be more interested in the reading matter which follows, and then at the end of the page they will turn to the next. If the advertisements are grouped in the lower right hand corner of each page, in accordance with the pyramid makeup, the page and the paper as a whole are made better looking by reason of the system. Advertisements so placed will stand a better chance of being read, as the subscribers, having finished the news of the page, are then likely to give the advertisements attention during the natural pause before turning to the next page. The biggest and best newspapers of the world pyramid their advertisements and the biggest advertisers likewise "stand for" and prefer that the advertisements be so placed.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

H. BOOTH, New Bedford, Massachusetts.—Specimens are remarkably good.

THE MARATHON PRESS, New York city.—Specimens are all of excellent quality in every respect.

J. DICKIE, Lorain, Ohio.—Your Christmas greeting folder is unusual, interesting and attractive. It has everything.

WRIGHT PRINTING COMPANY, Amarillo, Texas.—Specimens are attractive and interesting. The blotter is particularly good.

STULCE & GERLOFF, Dallas, Texas.—Stationery forms are excellent. Our only suggestion is that the red should be made a trifle brighter.

SAPIR PRINTING COMPANY, San Francisco, California.—Your business card is good, the colors used in printing being especially pleasing.

HARRIS-HUNTLEY PRINTING COMPANY, Tacoma, Washington.—The folder, "Early Hints of Spring," is excellent, the cover being particularly good.

THE OWL PRINT SHOP, Wheeling, West Virginia.—The blotters are interesting and attractive. The design is good and the colors have been selected with taste.

P. A. WAGNER, New York city.—The folder for the Ohio Society of New York and the ticket for the dinner dance of Crescent lodge are excellent in all respects.

TUNSTALL & YORK, Scranton, Pennsylvania.—Your letterhead is excellent in design and color, our preference being for the design printed on blue paper.

M. C. HENDERSON, Pittsburgh, Pennsylvania.—The work is of the best quality. We have no suggestions whatever that we are certain would result in any decided improvement.

HARRY J. REMEIN, Rochester, New York.—The report for the Christian Reformed Church, printed from Caslon in blue and blue tint on India tint stock, is pleasing in all respects.

L. N. CASHION, Winston-Salem, North Carolina.—The dance program for the "Winstonians" is excellent, as is also the letterhead for Rockett & Hutchens Rollers Mills—in its class.

THE NORTH DAKOTA BANNER, Devils Lake, North Dakota.—Your little magazine is attractively gotten up, and, although only an average grade s. and s. c. stock was used, the print is excellent.

MEMPHIS LINOTYPE PRINTING COMPANY, Memphis, Tennessee.—The *Line of Type*, your house-organ, is attractively designed and well printed, the colors being particularly refined and pleasing.

POWERS-TYSON PRINTING COMPANY, Grand Rapids, Michigan.—Your poster design for the Auto Show is very good indeed, although the writer has a particular personal aversion to the colors employed.

C. M. BENNETT PRINTING COMPANY, Springfield, Ohio.—All the work is excellent. Good display types and effective display nicely printed on good paper bring about excellent results on what we would call an ordinary class of work.

PATE PRINTING COMPANY, Hobart, Oklahoma.—Specimens are good, every one of them. You have the knack of taking a tiny bit of paper and getting up a neat little folder or booklet that challenges attention in spite of its small size.

ARMORY HILL PRINT, Springfield, Massachusetts.—"Tech Prom" is a delightfully pleasing little booklet, although the short type pages ought to have been placed higher. The green used for the second color on your letterhead is too dull.

THE NORMAL SCHOOL PRESS, Cheney, Washington.—Specimens are excellent. The most attractive one in the large collection is the Christmas greeting card of the instructor, Mr. Wetherell. The cover "With the Boys at Cheney" is a striking and effective arrangement.

J. F. FOSTER & SON, Portland, Maine.—*Rule Inklings* continues one of the most attractive house-organs that we receive. The typography of the text simply could not be improved upon, while the covers are invariably interesting and attractive.

FELLOWS PUBLISHING AND PRINTING COMPANY, Henryetta, Oklahoma.—The four page bill for the Gorman Furniture Company is exceptionally well handled from a display standpoint. The first page and the inside spread are particularly good.

FRANK J. CANOVA, Harrisburg, Pennsylvania.—Specimens are very good indeed. The motto card, "Fair Play," by Elbert Hubbard, printed in blue and gold—rules and ornaments being in gold—on an exceptionally good grade of blue cover stock, is excellent.

R. W. STROW, LaFayette, Indiana.—For plain one-color printing on everyday forms the work is first class. The fact that you have good type faces, with admirable Cloister starring, is a great help in obtaining good results in simple one-color forms such as those you have sent us.

ALBERT SCHUMACHER, Columbus Grove, Ohio.—The Amstutz store circular is well arranged and displayed. To print the whole circular in orange ink was a decided mistake, particularly on the green stock, which makes the small type hard to read and the effect rather bizarre and cheap looking.

One of the most interesting collections received this month comes from J. M. Clure, of The Wanamaker Press, which, you'll guess aright, is the private printing plant of the great Philadelphia store. In connection with sending the specimens, Mr. Clure has mentioned several interesting points concerning the Press. For instance, some of the workmen have been in the plant more than a quarter

of a century. Another: "The store," Mr. Clure writes, "is peculiar in that you can not hand it an excuse—they want the work ordered." That's a real worth while peculiarity. The specimens are interesting, most of them having an old time look that carries the atmosphere of stability which the long leadership of the Wanamaker stores justifies and suggests. Some of the type faces are private fonts, we think, as we do not recall having seen them before, while other faces that are no longer carried by the foundries are handled so capably they give a mighty good effect as well as distinction from the general run of present day printing. A characteristic specimen is reproduced. Colors and presswork are of the highest order of excellence.

THE HUNT PRINTING COMPANY, Denver, Colorado.—Your letterhead is deserving of the compliments you state it has received. The business card, too, is good, although we are quite certain it would be still better if the brown ink had been a little stronger. The border as printed in brown and green stands out too prominently.

HARRY C. PENDLETON, Chester, Pennsylvania.—The Reddy letterhead is an unusual arrangement, although weakened by the use of italic capitals for every line except the name Reddy. Italic lower case would have been better. The blue used for the second color is too weak in view of the fact that it is used for printing a line of type.

GEORGE E. LOCKWOOD, Weiser, Idaho.—The card for the Elite Shop, set in Goudy, is neat and attractive. The ticket for the Weiser Band Concert is not, however, the border being of a roman motif while the display type is gothic. Both have altogether different characteristics and do not appear well together. The effect is also too ornate.

THE POLYGON PRESS, Brooklyn, New York.—The card sent out under the title "A Timely Report" is attractive. The idea of printing the bust portrait of Lincoln in a bright green base with gold bronze over it, thereby obtaining the effect of a bronze bust or plaque is a good one, and may suggest the same plan to others of our readers.

ROBERT H. OESTRICHER, New York city.—Our compliments upon the menu for the Federal Printing Company's "Night Side Beefsteak Dinner." An ingenious feature is the treatment of the important title lines on the first page, which were cast on the linotype, then sawed off close to the top and glued in the proper position near the top of the page.


MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Our compliments on the decidedly attractive pictorial booklet, "Waxahachie, an Ideal Home City." It is pleasing and well executed throughout. We consider your letterhead would be better if fewer colors had been used in printing, as the effect is rather involved when so little type is made so ornamental.

G. A. ESTABROOK, Selma, California.—The initial page of the folder, "The Key," is striking in design and pleasing, too. The inside pages are simply passable, while the last page—an advertisement—does not fit in at all, being featured by large display in Cheltenham Bold, while the title page was treated entirely in Goudy Old Style, in which face also the display on the inside was set.

E. D. FOWLER, Durham, North Carolina.—Specimens sent us are excellent. The prospectus folder for The Carolina Playmakers is very attractively gotten up, as is also the program for the Up to Date Club. The lettering on the cover of the booklet for the Stewart Home Training School is not well drawn and it is too large, also. Had the lettering been smaller with the lines so arranged that the group would be of more pleasing shape the appearance would be better.




A Frenchman would say "très chic." As we continue to bow to the fashion dictates of our friends in gay Paris, it is quite apropos that booklets and folders on modish chapeaux, frocks, etc., should reflect the spirit of French design. In the booklet cover design shown above the Wanamaker Press, of Philadelphia, has achieved that object admirably.



Tradition.

Admiration of the symbols of a bygone age is not inconsistent with the spirit of progress, for he gains the ripest fruit of the hour that is now who looks at the past through the enlightened eyes of the present, and sees simultaneously the beauty of things that have been and the logic of things as they are. Nobler still is the message of tradition that not merely sustains a community in this moment, but impels it to question without fear the sphinx Futurity. In the application of this principle, nation, community, coterie and business are graded in logical sequence; then, a particular business, such as that of the Printing Craft of which we are exponents with a tradition that reacts to the benefit of our work of to-day and to-morrow.

The Falconet No 2
[A Blotter]



SPOTTISWOODE-BALLANTYNE & CO
LTD · PRINTERS [ESTD 1875] · 1 NEW-STREET SQUARE · EC4
(SET IN PLANTIN TYPE) (TELEPHONE: HOLBORN 230)

Spottiswoode-Ballantyne & Co., London, England, are high grade printers of effective direct advertising. The handsome blotter reproduced above is a characteristic sample of that company's fine product. Illustrations outlined and shaded in black were filled in with a rich brown and a bright green.

THEODORE ZEHRUNG, Portland, Oregon.—After you have studied THE INLAND PRINTER, for which you have subscribed, we are going to see a great improvement in your work. The faults are crowding, the use of displeasing type faces and weak display. All these are aided and abetted by poor presswork, which is excusable on the ground of poor equipment.

LAWRENCE L. SCHALL, Chicago, Illinois.—Hand lettered personal stationery designs executed by you are remarkably good. The idea, it seems, is a mighty good one, worthy of becoming a vogue in view of the greater adaptability of hand lettering over type and engraving in the attainment of individual and characterful effects. One example from the collection is reproduced.

L. HARRISON, Tillamook, Oregon.—The design of the letterhead for The Quality Printers is satisfactory, though, on account of the large size of the units, the colors black and red are too strong. Had softer and weaker colors been used the appearance would have been better. A suggestion is brown where black was used and a lighter brown, or light blue or green, where the red was employed.

The Alger News, Alger, Ohio.—While the type faces employed on your two letterhead specimens ought by all rights to be resting in peace in hell boxes, their mission on this earth having long since been served (judging from their worn out condition), the arrangement and display of both specimens are very good. But youth must be served, so, by all means, give the old boys a rest.

WENDELL W. FISH, Los Angeles, California.—Specimens of job printing and newspaper advertising are decidedly interesting, your blot-

ter, "Types and Fish," being particularly unusual—likewise your letterhead. You enjoy remarkable success in the attainment of unconventional effects, the announcement for Willard H. George and the business card for Clark Brown, conspicuous examples of this class of work, being reproduced. The desire for unusual effects should not, however, lead any one to overlook the fact that type was made to read. In that sense the folder, "Period Phonographs," for Richardson's is decidedly ineffective. On the first page the body is set in Cloister old style italics with swash characters wherever possible, the resultant page being displeasing and illegible. The series of good will newspaper advertisements published by the Wetherby-Kayser Shoe Company, set in Cloister, are wholly unusual for that class of work and would command attention on any newspaper page regardless of the competition. Unusual arrangement and ample white space are the features, although the intrinsic beauty of the type face and the characterful illustration ornaments give them

Clark Brown

A R T I S T

514 Marsh-Strong Building
Telephone 64157
Los Angeles, California.

Mr. Fish also contributed this quite unusual card, though possibly the artist had a hand in it. In any event it shows a clever way of avoiding the usual treatment of a business card.

the
3rd

WILLARD GEORGE SHOP
including the *ATELIER*
& spacious display rooms,
WEST SEVENTH STREET
at Lake, is Now open.
newest GEORGE creations
En Route

Willard H. George

West Seventh at Lake

Ambassador Hotel

West Seventh at Hope

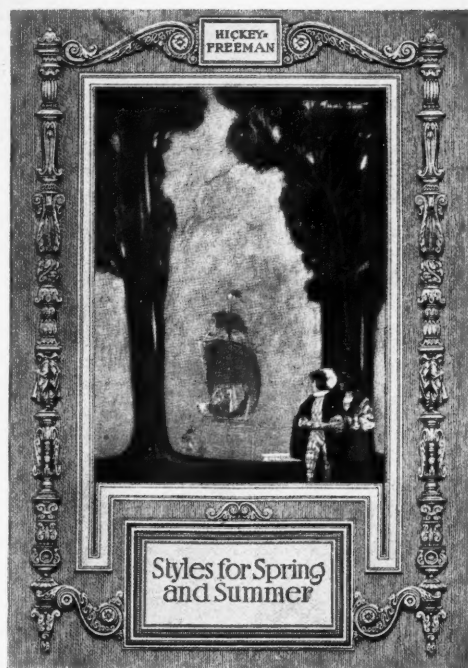
This announcement by Wendell W. Fish, of Los Angeles, California, has a world of character. Its attractive appearance can be depended upon to catch the eye. Of course, it is a little eccentric, but amid conventional surroundings it will get the call.

strong attention compelling power. Two of these advertisements are reproduced in the Newspaper Review department on page 232 of this issue. The Holsum tea and Jevne bread advertisements are likewise good, although not quite so outstanding as the shoe series because more like the usual run.

SPOTTISWOODE-BALLANTYNE & CO., LIMITED, London, England.—The blotter, "Tradition," printed in black, brown and green, is pleasing, and is reproduced herewith. The solid tone, the substantial look so consistently a characteristic of the details, is one of its chief delights, although the character of the illustration is catchy, too. Our readers will note the type is called Plantin, but it is the same face we know by the name New Caslon. The circular "Mettle" is likewise a high grade product. The booklet "Printing," printed from the beautiful and legible Kennerley type, fourteen point size, upon excellent quality antique paper with wide margins, is one of the handsomest examples of typography we have recently seen. The

spacing of words on the footnote printed in red at the end of the text is too wide. That and the spacing between lines of the lower group of the title page, which is too narrow, are the only faults we find, but in view of the general excellence of the work these are mere trifles.

SHEPHERD & NEWMAN, Sydney, Australia.—One of the most striking and at the same time pleasing catalogue covers we have seen in recent months is that from "The New Beale Accessible Player Piano Action." Colors of ink and stock—brown Sunburst paper printed with green, orange and black—blend nicely. The excellent illustration atop the panel is treated rather



For many years the Du Bois Press, Rochester, New York, has been printing the handsome style books of the Hickey-Freeman Company, of that city. This is the cover of the latest edition, designed by Franklin Booth, who also designed the title page and the page borders. The illustration is in full color and the border was printed in black over a buff tint.

slightly, it seems to us. While it ought to have been somewhat larger and the panel design moved down a trifle the effect even as it is designed would be better if the black ink had more gloss, therefore "life." So much ink is soaked into the paper that the illustration seems to recede. The other Beale specimens are of equal quality, in fact, better than the work of any other client represented in the package of samples sent, although all of them are first class.

THE IVY PRESS, Portland, Oregon.—The blotter, "Service," and the business card for the Press, on which a cutout ivy leaf folds over from the top, are both striking. While very ornate these specimens are acceptable because there is point to their ornament and because they are well executed.

O. W. JAQUISH, New York city.—Your 1922 calendar, here shown, is one of the most attractive, unusual and interesting we have ever seen. The decoration is wonderful! The painstaking care that was required to complete such a piece of work is so plainly evident the calendar will impress the recipients with your exceptional ability. A better ad. for you could not be produced.

THE DU BOIS PRESS, Rochester, New York.—The style books produced by you for Hickey-Freeman Company have invariably been of the finest quality. The latest is no exception to the rule, in fact, the addition of decoration by Franklin Booth makes it, if anything, better than usual. Presswork all through is remarkably good.

THE WAYSIDE PRINTERY, Marmaduke, Arkansas.—As samples of the everyday run of ordinary work the specimens you have sent us are, with one exception, of very good quality in all respects. The letterhead for the Hurt Grocer Company is displeasing on account of the association therein of two type faces that have nothing whatever in common—extended Copperplate Gothic and an antique script.

HOWARD N. KING, JR., Washington, Pennsylvania.—Specimens are of good quality throughout, the school publication, "Wig Jag," being particularly interesting. A good feature is that the advertisements are set in Caslon throughout, conforming to the oft repeated suggestion of this paper that magazine and program advertising should be set in one series. Letterheads designed along simple lines are excellent.

FRANK HINES, Chicago, Illinois.—Examples of your decorative design are of exceptional quality. Many of the borders we find are from advertisements that we have greatly admired in *The Saturday Evening Post*. An atmosphere of quality and refinement is suggested by every specimen and so we regret the forms we should like to reproduce—and which would be of interest and help to our readers—are not adaptable to reproduction.

FLANIGAN-PEARSON COMPANY, Champaign, Illinois.—The title of the folder on Lincoln's Gettysburg Address, herewith reproduced, is decidedly attractive as printed in orange and black on ripple finish India tint cover stock. The text is not of

1863



1922

Address of

Abraham Lincoln

at the DEDICATION of
the NATIONAL CEMETERY at

GETTYSBURG

November 19th, 1863

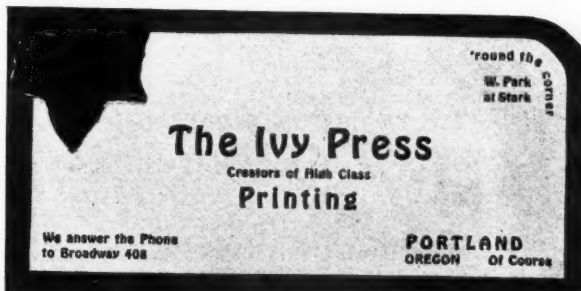
Our reproduction does not do justice to the original in the above folder title page by the Flanigan-Pearson Company, Champaign, Illinois. In orange and black on ripple finish India tint cover stock, with deckled edges, the effect created was one of dignity, beauty and appropriateness to the subject. The page proportions as outlined here are slightly more square than the original.

the same standard of excellence, and seems slightly treated. A large decorative initial instead of the plain three line type initial, which is too small for the page, would have added materially to the general effect. The rules at the bottom serve no useful purpose, but seem to have been used simply as a vehicle for another spot of color on the page. These could be eliminated if a larger initial were used.

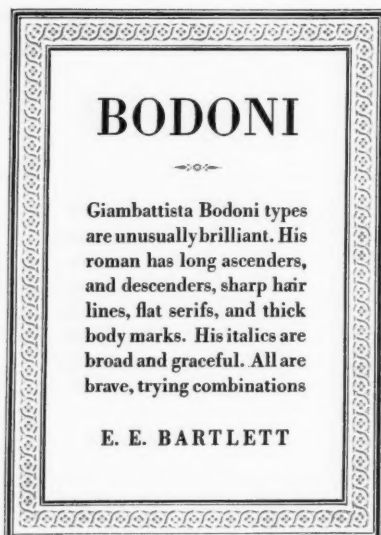
HENRY A. FABRYCKY, Brooklyn, New York.—Samples are fair. Except for the ticket for the Euchre-Pinocle party of the Rockaway Point Club House, improvement in your work involves simply the use of more pleasing type faces. That ticket, set wholly in capitals of italic, is not only unattractive but looks to be, and actually is, difficult to read. Massed capitals, particularly italic capitals, can not be considered good typography.

C. WOLBER COMPANY, Newark, New Jersey.—Specimens, mostly in grand old Caslon, are excellent. The folder for the exhibition of Direct by Mail Advertising made at the Traffic Club is particularly good. The large amount of copy is presented in an attractive manner, the display brings out all the strong points admirably and the page as a whole is eminently readable. The effect, we think, is better when printed on blue stock.

HOUSTON-HILL PRINTING COMPANY, Arkansas City, Kansas.—Specimens are handsome; they could not be better. Beautiful, plain type faces—mostly Caslon—simple, refined and effective display, good papers and excellent presswork are characteristics. There are very few, if any, towns the size of Arkansas City where equally good printing is obtainable, none where better quality is available. A Jayhawker himself, the writer is mighty proud of the way you're putting Kansas "on the map" and making it a place worthy of notice in the printing world.



There are two novel features about this business card. The upper right hand corner is rounded to add suggestiveness to the statement that the shop is "round the corner." The ivy leaf was not printed on the face of the card but on the opposite side, then cut out and folded over the front.



Title and third page of insert from *Better Advertising*, house-organ of the Ben C. Pittsford Company, one of the leading high grade typographic service organizations in Chicago. The text is good stuff — read it.

THE advent of Giambattista Bodoni came when printing was in a low state of decline. Born in 1740, at Saluzzo, he early entered his father's little shop. Soon he was recognized locally as a designer of promise. At the age of nineteen he visited Sacra Congregazione de Propaganda Fide, a publishing house in Rome established by the Pope of the century before, where his talents and enthusiasm became so apparent that he was promptly appointed assistant to the manager. Thus, we find Bodoni, the youth, enjoying the congenial atmosphere of fine editions in course of preparation — and making the most of his advantages. He cut his types with a small chisel-shaped tool. When drawn up or down, it rendered a broad line in the direction of the broad face of the nib, and a thin line when drawn crossways of the thin edge. Dignified, hard, cold, mechanical, are Bodoni's types, yet for legibility, sheer beauty, and classic brilliance, they arrest the attention of even the most discriminating buyers of printing.

WILLIAM F. BURMESTER, Pittsburgh, Pennsylvania.—Specimens done by students of the printing classes of Schenley High School under your direction are very good indeed. The small cards and tickets, particularly those set in Caslon, are excellent. However, presswork is very poor indeed on the booklet showing specimens of type in the composing room of the school plant.

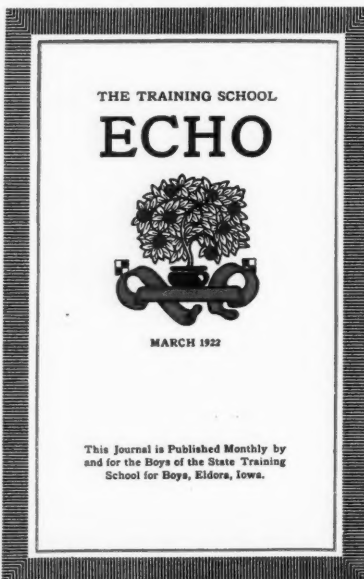
E. L. HOWARD, Eldora, Iowa.—Our compliments on the very attractive cover designs from *The Training School Echo*, the work of students under your supervision. The cover for the March, 1922, issue, printed in deep green and yellow on white stock, is particularly attractive and is reproduced as an example of what student printers can do with good instruction. The red is somewhat too dark and dull on the cover for the Christmas issue, but from the standpoint of design all covers are good.

BARKER BROTHERS, Blackstone, Virginia.—Your greatest handicap is lack of good type faces. It is impossible to do attractive job printing with only Cheltenham Bold, Copperplate Gothic and Engravers Old English (extended). Almost every job as arranged would have been very good if set in Caslon, Cloister, Kennerley, Goudy or other of our up to date stylish faces. Of course, you would even then have to discard the diamond shaped machine border, which is exceptionally strong and detracts from the type materially.

COLLINWOOD JUNIOR HIGH SCHOOL, Cleveland, Ohio.—Particularly attractive among the fine specimens you have sent is the booklet for the Fourth Annual Exhibition, set in Cloister and printed in brown on India tint antique stock. The text is given character through the letter spacing of the running heads and department heads, the latter being set in Cloister italics considerably larger than the body. The leaflet, "Health Rules," is likewise attractively handled. *The Spotlight* is one of the best school papers we have seen.

AMOS BRACKEN, Dallas, Texas.—The four page letterhead you submitted is not at all good. The letterhead design on the first page is displeasing and has little to attract, the type faces used being displeasing in themselves and so decidedly different in style that they can not be employed together

with good results. The main display line should have been centered in the space between the cut on the left hand and the right hand edge of the



Cover design from an issue of the monthly magazine of the State Training School for Boys, Eldora, Iowa. The cover, printed in deep green and rich yellow on white stock, was pleasing, bright and striking. The work of boy students following the layouts of their instructor, all the covers from the *Echo* are excellent.

paper, for, as placed in the center of the sheet regardless of the cut on the left side, which takes up space, the design is crowded and heavy on the left side. The second page is too weak, the heading at least should have been stronger. The pale print, however, is responsible to a large extent for the weakness of the body. The third page is difficult to make suggestions on, as, being largely made up of cuts, it was hard to handle. On account of the blackness of the halftones, the title lines beneath them—as well as the page heading—are mere whispers.

HUDSON PRINTING COMPANY, Boston, Massachusetts.—*Pedicular Typographicus* is an interesting looking and attractive house-organ, at least the text pages give that impression. The cover, however, has an amateurish look due to the use of large border units for the page background on which the type matter is contained in three panels. The fact, too, that these panels are oblong and the page rather narrower than regular proportions gives a bad effect. The illustrations and type are in excellent harmony, while the print is very good indeed.

C. DuMOND, Walton, New York.—Had the silhouette illustrations of chairs and tables been toned down through printing in a tint we would consider the stationery forms for Mrs. Boyd's Tea Room catchy and apropos, if not essentially attractive. As it is, the effect is too much like "ginger bread typography." The decorative units are too strong, too. Had the design as arranged been printed in a soft brown on brown stock the effect would have been better, for then the exceptional strength of the ornamental devices would not be so apparent.

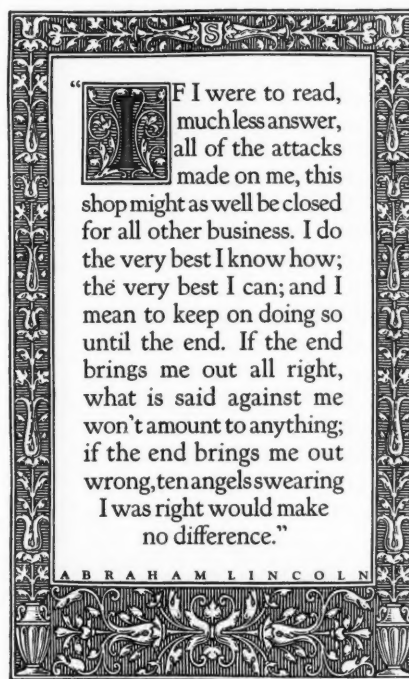
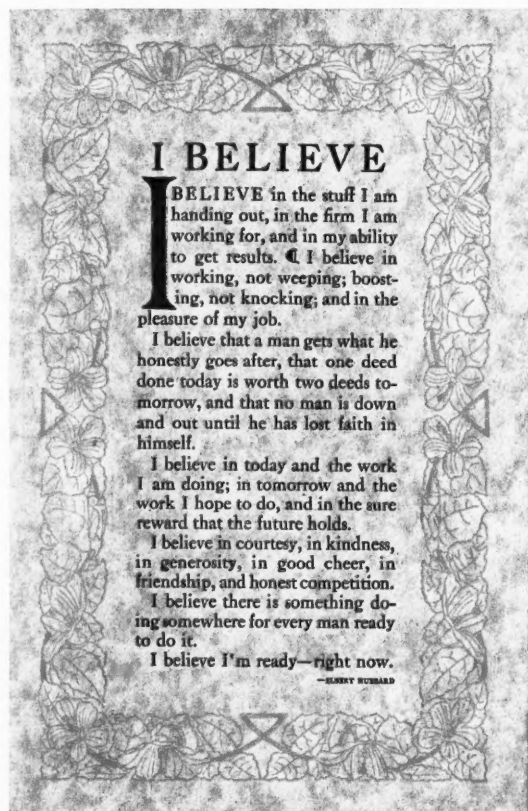
ROY C. KIBBEE, George A. Duddy Company, San Francisco, California.—The work is high grade — beautiful! Seldom does one see such handsome text pages in a house-organ as those of the March issue of *The Informant*, organ of the Zellerbach Paper Company. The delightful Caslon typography, printed in black, is embellished by a refined and attractive light toned border printed in light blue (the color of the cover paper) on white paper and then roughed. It is idle, however, to single out specimens from an assortment of such uniform excellence.

CHAS. MACLEONHARDT, Rocky Mount, North Carolina.—Letterhead specimens are very good indeed, the one for *The Evening Telegram* being excellent, thanks to good types, good design and good colors. The blotters, while neatly composed, lack effectiveness because too many colors are used, because the colors are too weak and because they do not harmonize. Only an artist can use blue and green together and get good results. We do not recall ever having seen a type design printed in those colors which was more than passable—most of them have been very bad.

old legal book, leather bound. The typography in Cloister is pleasing and the display is good. The title page is printed too low on the sheet, in fact, on account of the little quotations from Shakespeare, which appear in small type and short lines at the top, the larger type of the program, etc., which appears below, makes the pages appear somewhat bottom heavy.

BOTTANI PRINTER, St. Charles, Missouri.—The blotter featured by a background of fleur de lis border units is attractive. It would be more pleasing if the red inclined more toward orange. While

Homes" and "Insurance Rentals." As a rule we are averse to the use of italic capitals, but believe this case to be an exception, particularly if the lines mentioned had been set in smaller type. The larger a displeasing unit is the more pronounced is its ill effect. The type of the Blacklin heading is not of a pleasing design, so the possibilities of the specially drawn panel are not utilized with best effect. Another point, you appear to be over fond of "fussy" type faces, letters that have curls and swirls. The plainer types are advisable, not alone because they are pleasing, but because they look



Two remarkably handsome motto cards, both from Pittsburgh. The one at the left is from the printing department of the Schenley High School, over which William F. Burmester presides with profit to the school and the boys under him. The border was in pale green, the initial in gold, the type in deep green on gray Sunburst stock. The design at the right is by Edwin H. Stuart Typographic Service and the original was in red and black.

H. T. S. MCCREADY, Wanganui, New Zealand.—On the "Dressmaking" folder we are inclined to think the effect would be better if the rules at the top instead of the line of type had been printed in red. Tudor works as well with Cheltenham Old Style as with any other roman letter. As long as the roman is small and the Tudor large the effect of difference between them is not bad as it would be otherwise. The group, "High Class Dressmaking," is somewhat too high on the page, thereby making it appear too heavy and making the distribution of white space rather bad throughout the page.

UNITED MANUFACTURING COMPANY, Atlanta, Georgia.—Your booklet on "Modish Frocks," printed in light colors on Strathmore rough deckle edge stock, is dainty and of apparent quality, thus giving the suggestion that the merchandise is of the same character. Illustrations are good on the leaflets illustrating, describing and pricing individual frocks, but the presswork is not good. The stock and the light olive tint used for printing the small type of the descriptive matter require too large an amount of ink for good results. The bottom margin is entirely too scant. The effect as a whole, however, is pleasing.

THE C. F. HELLER BINDERY, Reading, Pennsylvania.—The menu and program for the dinner of the Berks County Bar (legal) is both attractive and unique. The cover is printed all over the front on a halftone representing the front of an

certain character and individuality is imparted to your letterhead through the use of the bold Plymouth series, in large sizes, we believe something a little more dignified and artistic would be more appreciated by your customers and prospects. If it is considered desirable to use such large and bold types it is advisable to print them in a light color, then you obtain the characterful appearance without the drawback of too great strength.

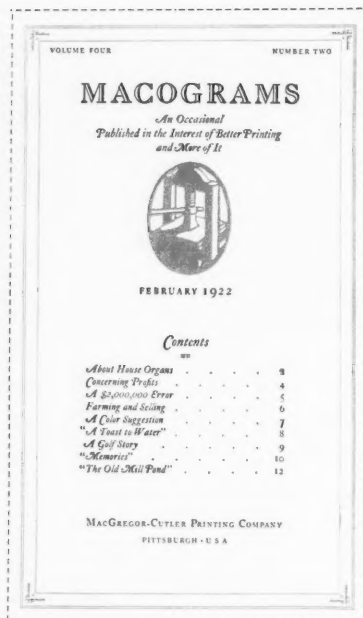
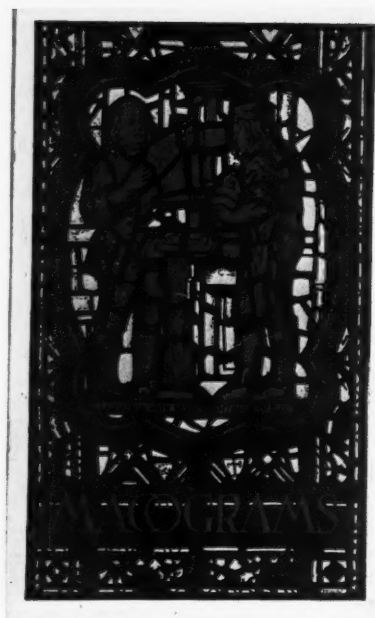
The American Standard, Sumner, Washington.—The blotter, "It's a Fact," is very confusing. So many capitals and such crowded typography will not invite a reading. Body matter should be set in lower case always, capitals being reserved for occasional emphasis and for display lines. Your letterhead is excellent, but the one for the C. Garrett Printing Company, on which appears an illustration of a chase holding the type characters of the name, address, etc., locked up for press, is not good, because the lettering is so small as to be almost indistinguishable, while the printing in so many colors as used further confuses the effect.

DRAPER PRINTING COMPANY, Culver City, California.—On the whole the work is of good quality. The Davidson & Loop letterhead, while attractive, offered possibilities for an even better result. First, the green used for printing the illustration, over which the type design was printed in black, is a trifle too strong. The green confuses the effect somewhat. The line "Real Estate" is too large, we think, as are also the lines "Not Houses—but

more inviting to a reader and are in reality much easier to read than any of the fancy types.

B. J. BALL LIMITED, Melbourne, Australia.—*Appertaining to Paper*, your new monthly magazine, is nicely gotten up. The interesting if rather involved hand lettered cover design, printed in deep blue and gold on blue Castilian cover, gives a very pleasing appearance. A feature is the cutout panel, through which the table of contents printed on the first text page appears on the cover too, thereby giving the effect of three colors on the cover, the paper of the first text page being dull coated India. Typography of text in a readable size of what seems to be a modification of Cheltenham Old Style is inviting and legible. The print is excellent throughout the magazine.

GIMBEL & NIEDERLANDER PRINTING COMPANY, Cleveland, Ohio.—One of the most interesting and attractive booklets we have received during the current month is "The Whitten Bells Studio Announces." Typography is in Cloister, very large in proportion to page size, and, with wide margins, is characteristically attractive. On white antique deckled edge stock of fine quality the effect is excellent. Illustrations, examples of the artwork done by the Bells, are printed on plate finish India stock. Fine typography, fine printing, fine papers and fine art combine in forming an excellent booklet, of which both you, as the printers, and the artists are justified in feeling a sense of great pride and satisfaction.



Arthur C. Gruver is back with the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, where he long did notable work and where we hope he will stay a long time. The combination is a mighty good one. Here are the cover and two text pages from the company's fine house-organ. The cover was in black, yellow and violet. The text pages were in orange (rather deep) and black.

LEDCO PRINTING COMPANY, Sudbury, Ontario.—Colors are particularly pleasing on your stationery forms, brown and blue on mouse colored stock being the combination. Arrangement and display are satisfactory. The designs would be improved only by the use of more attractive type. The Copperplate Gothic has no artistic merit, in fact, no quality not matched by other and more pleasing type faces. There is no excuse whatever for the existence of such a style of type, except that there are people who know so little of the relative beauty and value of type faces as to want it in their work. The printer must satisfy his patronage, but he might more energetically endeavor to educate his customers to better standards.

O. H. FREWIN, Middleburg, Transvaal.—We find the specimens very interesting indeed. The cover of the menu for the dinner of the Transvaal Municipal Association, lettered and initialed in true manuscript style, is interesting, the more so since the paper, which looks like butcher's paper, gives it an antique effect that carries out the antique spirit of the design. We do not like the italic face you use so much in the body of booklets. Where it is so employed roman would be better. The letterheads are not at all bad, although if more pleasing type faces had been used results would be better, as the faces you have employed are not of a pleasing variety. In fact, the same design, the same good presswork and the same papers would result in an altogether different product if you had some of the more modern and attractive type faces in your equipment.

ALVIN E. MOWREY, Franklin, Pennsylvania.—The News-Herald letterhead is too ornate. It would be far better if the ribbon border printed in faint blue tint were omitted and the type matter moved up so that it would not take up so much space on the sheet. The type part is very good, although

G·M·GRAHAM **C**YTOGRAPHER
1900 East 54th Place Hyde Park - CHICAGO

Producer of BETTER GRADE DISPLAY
PUBLICATION ADS and MAKEUP

Attractive business card, the original of which was in deep green and red orange on dark gray stock. By G. M. Graham, Chicago, Illinois.

scattered somewhat too much. A better letterhead is the one for the Oil City-Franklin Traffic Club. It is attractive and sufficiently striking, without being so ornate as to appear cheap. The type face used for the Christmas greeting card of the N. B. Myers Garage is not only an unattractive one but extremely hard on the eyes. It is so large that crowding was unavoidable, and spacing between words is too wide in a number of instances.

ARTHUR C. GRUVER, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.—It's a joy and a pleasure, as well as an education, to go over the work you create and note the many fine points produced under your supervision. No better work is being done anywhere in America—and that means in the world. The hard bound book for the Allegheny Plate Glass Company, entitled, "Plate Glass," is striking and beautiful in the extreme—and, what is more, it has real character. It is unlike any de luxe book we have ever seen. The many large halftones are perfectly printed on the dull coated sepia stock of the body. While these pages are rich and colorful they are in thorough good taste. The catalogue for the H. C. Fry Glass Company is likewise of the best quality, particularly as respects text page typography and presswork. We consider the lettering on the title page both too large and too strong, considering the nature of the fine table glassware advertised. We'll wager you were not responsible for that; that you were given either drawings or cuts of cover and title page and told to go ahead. You made the best of them, too. Another point, the lettered lines of the firm name, address, etc., are crowded too closely. We're mighty glad to see that you have not allowed the small jobs to "take care of themselves"; they're equal in quality to the largest specimens, while *Macograms* for February is as handsome as ever. The treatment of the cover, herewith reproduced, is unique and catchy, as well as being appropriate in featuring the patron saint of American printers, Benjamin Franklin.

Frank Werner Co.
Shoes of Merit Only
Men's Custom Shops:
149 MONTGOMERY STREET and 81 ELLIS STREET
TELEPHONE SUTTER 1241

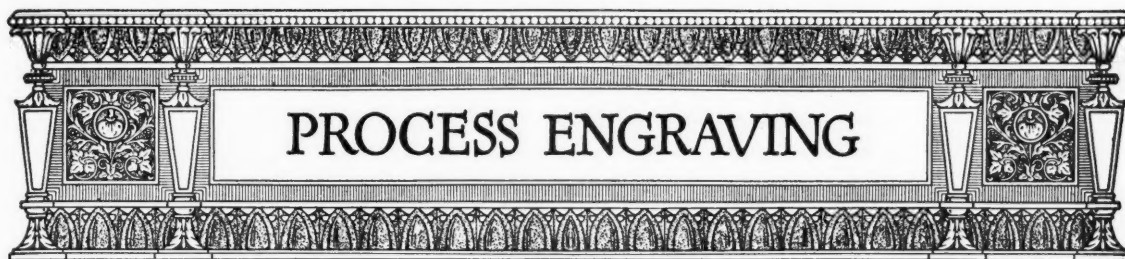
874 MARKET STREET
26 POWELL STREET

FLOOD BUILDING
SAN FRANCISCO

JERRY O'LEARY
Manager FRANK WERNER CO.
Shoes of Merit Only
149 MONTGOMERY ST. - SAN FRANCISCO
TELEPHONE SUTTER 1241

Other Stores: 81 ELLIS ST
874 MARKET ST. - 26 POWELL ST

Two interesting business cards by Haywood H. Hunt, San Francisco, California. The one on the left side was in deep violet and lavender on India tint cover stock, while the one on the right was in medium olive on white ribbed stock.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Grand Rapids has secured the twenty-sixth annual convention of the American Photoengraving Association. It will be held on July 20, 21 and 22 of this year, the time being selected as the duller of the year in the photoengraving business.

Manul Process Once More

In answer to inquiries regarding the Manul process for reproducing printed matter same size without a camera: The writer has seen a representative of this process, who says there will be no demonstration of the process until the middle of summer. To protect its readers, this department can not notice a new process until it has been demonstrated. Exhibits said to have been made by a process abroad will not be sufficient, neither will any amount of exploitation in other journals. "We are from Missouri."

Gradation in Rotagravure

After experiments with rotagravure, H. Mills Cartwright comes to these conclusions: Rotagravure, under good workshop conditions, is capable of giving almost exact reproduction through the middle tones, but there is a slight flattening at both ends of the scale, particularly in the shadows. By the single etching bath method the gradation is steeper. One of the causes to which he attributes the lack of gradation in the shadows is that the rate of penetration of the etching solution in the shadow tones is not proportional to the thickness of the resist.

High Light Halftone Negatives

Messrs. Smith, Turner and Hallam have carried out some experiments at the London County Council School of Photoengraving on the making of high light halftone negatives, with the following results: The high light effect in negatives can be obtained with one stop with the usual white paper exposure or "flash" when the stop ratio is 1 to 64 and the screen ratio 1 to 100, using a 65 line screen. The difference between the gradation of a wet collodion negative and a dry plate is less marked in making high light negatives than when making ordinary halftone negatives. The greatest loss is in the lighter tones, while in the Sears' method of making a high light negative the lower tones are reduced to a common black.

New Mechanical Overlay

From Italy is announced the Marzio mechanical overlay, which is claimed to have some advantages. An impression is taken with a tacky ink on a transparent paper. The ink is dusted immediately with two powders, which adhere to it and brush away readily from the glazed surface of the transparent paper, though the powder and ink can be rubbed away from any part of the design not wanted. An offset can be taken on the back of the transparent paper, and the powders applied there as well, to increase the relief. Thin transparent cover papers are attached to both sides of the powder overlay to protect it, and it is then ready for use. No water or heat is used in making this overlay.

Wet Collodion for a Prohibition Country

William Gamble, London, writes that he is introducing "a wet collodion that can be used dry"—rather a paradox. But he adds that "it ought to be very suitable for a prohibition country like yours."

If by changing collodion from "wet" to "dry" it does not work any better than prohibition, Mr. Gamble will have trouble introducing it here.

A Three-Color Pessimist

William Gamble in a recent lecture said he regretted to confess that he saw no future in three-color work; that is to say, no great improvement in the methods was in sight, and that it did not seem possible that there could be any. Color block making and printing was a cumbersome method at best and seemed to defy any standardization. Some thoughtful people were coming to the conclusion that the three-color idea has had its day, and there were some who doubted its validity, believing that four colors must be used to render all the hues of nature. The inability of the process to reproduce pure greens and blues, and the fact that we did not get brilliant crimsons, violets, pure blacks and homogeneous grays were its drawbacks. It was contended in one quarter that by introducing a green printing with suitable modification of the colors a far better result would be obtained. This seemed to foreshadow a revolutionary change in color printing methods, and sooner or later some such change was likely to be brought about.

Aquatint Grain for Relief Printing

J. McC., New York, writes: "While looking at an exhibition of aquatint engravings it occurred to me that if I knew how to get that grain on a zinc plate I could use it for a tint plate when two printings are used. How would I go about getting such a grain?"

Answer.—Aquatint grain has always been printed on a plate press and consequently could be so fine that the eye could not detect it. For relief printing you will require a much coarser grain. Aquatint grain is obtained by dissolving ground resin in alcohol, after which water is added. When this water-alcohol-resin emulsion is poured on a metal plate the resin proceeds to draw itself into small grains on the plate, leaving the metal bare between the miniature islands of resin. When the alcohol and water is evaporated the plate can be heated just enough to attach the resin grains to the metal. It is then ready for etching. The coarseness or fineness of the granular deposit of resin is regulated by the quantity of resin used. The less resin the finer the grain. Carefully measured proportions of the ingredients used, in a few experiments, will give you the proper proportion of resin and water to use for the grain you require. Temperature and moisture of the room in which aquatint grounds are laid have much effect on the resulting grain. It is not necessary to etch a plate to learn if the grain is coarse enough; examination with the usual microscope will determine when the grain is right.

Why Halftones Become Lighter by Electrotyping

Julius Frank, of the Carey Printing Company, recently brought before the New York Club of Printing House Craftsmen this most important problem: "Why is it that after the original halftone color plates come back from the electrotypers, proofs as good as the engravers' progressive proofs can not be had from them? The plates have become lighter, both in the high lights and in the middle tones." Long discussion of this problem followed, without finding a solution. The writer offers the following reason for halftone plates proofing lighter after lead molds have been taken from them:

The acid-resisting covering on copper halftone plates is carbonized fish glue, known as "enamel." During the etching operation the printing surface of the copper halftone dot is reduced in area, for wherever the etching solution can reach the copper it corrodes it laterally to a degree as well as vertically. The enamel resist is not affected by the etching solution, consequently when the copper halftone is etched deep enough the enamel covering overhangs the dots and the edges of the copper everywhere. The photoengraver removes this overhanging enamel with a stiff brush, but there is one place on a halftone where the brush is likely not to remove all the overhanging enamel, and that is in the middle tones where the copper has been etched into exact squares, or approximate squares. As the enamel is hard and tough, it bridges over where the squares touch each other. When the engraver pulls his progressives, the enamel being the printing surface, shows more color than would the surface of the copper underneath. Later when this enamel coated halftone is forced by tremendous hydraulic pressure into a sheet of lead at the electrotypers, all the overhanging enamel is broken off and the printing surface, particularly in the middle tones, is reduced in area. To prove this to be true, have the engraver pull progressive proofs from the original halftones after lead mold electrotypes are made from them, and then compare these latter progressives with the first progressives and note the loss of color in the high lights but particularly in the middle tones.

OFFSET PRINTING

BY S. H. HORGAN

Lithography Taught by an Artist

Bolton Brown, painter, etcher and lithographer, has a summer school at Woodstock, New York, where he teaches lithography. An exhibition of lithographic prints drawn on stone and printed by Mr. Brown show this artist to be a master of lithographic technique. Mr. Brown can always be addressed at The National Arts Club, New York.

Zinc or Aluminum Plates

At one time it was thought that the metal aluminum had some advantages over zinc for graining and offset printing. Some of the most particular offset printers are still using aluminum. It has this disadvantage that it is six times more susceptible to heat in the way of expansion than zinc. When all the color plates are made on aluminum they will of course expand uniformly at the same temperature. Zinc, on the other hand, is not as tough a metal as aluminum, and is likely to break off where it is bent at the clamps which draw it taut around the cylinder. Zinc is now the metal most generally used.

Offset Printing in Colors on Tin

Before the war the finest decorated tin boxes were imported. Today we are printing, by the offset method, on tin in colors in a manner equal to that done anywhere. The Tin Decorating Company, of Baltimore, is sending out metal containers that are works of art. The cover of one box showing a portrait of General Washington is worth framing. Printing

in colors can be done by the offset method on sheets of tin as successfully as on sheets of paper. The tin sheets are first covered with white before the color printing is done. All tin printing is done on flat sheets. These sheets are afterward stamped into the box shapes without injuring the printing. This method has been in use for many years for tobacco boxes and bottle caps, and is now coming into use on all kinds of decorated metal.

Offset Gravure

The Offset Gravure Corporation, 351 West Fifty-second street, New York, is printing newspaper supplements in this way: The grained zinc offset plate, twelve one-thousandths of an inch thick, has the type matter and illustrations photographed upon it from a positive. The zinc plate is then etched slightly intaglio, after which the intaglio portions are filled in with asphalt, celluloid, or other substance having a strong affinity for ink. The printing is done as paper is passing between two rubber offset cylinders, so that both sides of the paper are printed simultaneously.

Photographic Solution for Offset Plates

The first question asked this department is in reference to the albumen solution used to sensitize offset plates—a fundamental and most important question. It is held as a close secret by offset processworkers, but here it is as worked by the man who is probably the most expert offset processman in the world and who is turning out daily the greatest number of offset printing plates, handling halftones most successfully.

He uses flake egg albumen, not the powdered albumen. In 16 ounces of water, rendered slightly alkaline with ammonia, he puts to soak over night 2 ounces of flake egg albumen. He dissolves 1 ounce of ammonia bichromate in another 16 ounces of water. The next morning he pours the bichromate solution into the thoroughly dissolved albumen solution and adds sufficient ammonia to bring this sensitizing solution to a pale straw color. Then follows filtering of the solution through cotton, and this must be done properly, as follows: A plug of wet filtering cotton is placed in the mouth of a glass funnel with a string through the cotton and neck of the funnel down to the bottom or side of the bottle into which the solution is being filtered. This to prevent bubbles. During the filtering a skin forms on the surface of the filtered albumen. This must be removed and it will not form again. This bichromated albumen solution will keep for a couple of weeks in a cool place.

APPLE PIE AND PRINTERS

An Easterner says that he could take flour and lard and nutmeg and apples and fuss over them a whole morning, but he says it would be an awful strain on the imagination to call the resultant combination of these condiments an apple pie. Also it would be a greater strain on the digestion, to say nothing of the strain upon the temper of a hungry man before whom it was set.

Printing is much the same—the same paper and ink and type and other contributions are available to any one who wants to tackle the business. All the little arbitrary signs we call the alphabet are open to all writers; some use them well, some use them ill.

Publicity messages are a succession of arts, words, artists, type artists, sketch artists, color artists who harmonize paper, ink, margins, and what not; these combined make a piece of printing fit for the gods to see and admire. There's as much difference in printing—good, bad and indifferent—as there is in pie—digestible and indigestible.

Unless there is a profit in printing, how can the artist reap the reward of his art after he has secured a foothold in the industry?—*Printers' Necessities.*

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

"Effective Type Use in Advertising"

Among those in the advertising profession who have worked for and preached better typography—and who have fostered a greater appreciation of the importance of type in advertising—Benjamin Sherbow, of New York, has an unmatched record of accomplishment. He has worked among advertising men as THE INLAND PRINTER has worked among printers—and, in

a very short time a big demand for Mr. Sherbow's services as a speaker developed. The beneficiaries of Mr. Sherbow's illuminating talks suggested, no doubt, that he put his work into print for the benefit of the masses of people who are interested in better typography but who could not hear him.

The result was a wonderful little book entitled "Making Type Work." It was totally unlike anything of its kind pre-

TO THE EXCEPTIONAL MAN



To that man, successful in his occupation, with the means to gratify his reasonable desires—to the man of exceptional taste—quiet distinction in appearance is just most second nature. He secures the same satisfaction by selecting what is finest in personal apparel quite as instinctively as he expresses deference to a gentleman.

To these men a brief message:

HIRSH, WICKWIRE CLOTHES

CHICAGO

Tailored by Hirsh, Wickwire Company

NEW YORK

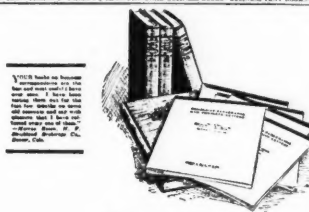
There are a very few custom clothes in this country, London, or Paris who equal Hirsh, Wickwire Clothes in fabric, finish, and especially in the proper expression of individuality in appearance.

We make our clothes not only to fit, but to help men of many different types, so that men like you may experience the substantial satisfaction of finding close at hand

such personal apparel as you will instinctively desire to wear. If you are the exceptional man—exceptional in taste, in desires, especially in figure—you will find in Hirsh, Wickwire Clothes all that you have long sought.

Just a note from you will bring by return of post the name of the smart shop where Hirsh, Wickwire Clothes may be had.

A. W. SHAW COMPANY, Publishers of SHAW STANDARD BUSINESS BOOKS—REVISED TYPE BOOKS—NEW PAMPHLET "SHAW MAKE" SERIES



The Shaw 4-volume Business Correspondence System

Letters are playing such an important part in business today—winning orders, collecting old accounts, adjusting complaints, facilitating the work of salesmen—little wonder is it that this most complete and practical System has met such enthusiastic response among business men everywhere

TO be of greatest value such a system should cover every phase of letter writing—should discuss fully both the why and the how of letter preparation—and should be built upon experience of the broadest, at the same time the most intensive kind.

The methods of 731 letter-writing specialists

Just such a work is the "Shaw 4-volume Business Correspondence System"—the result of 731 years of practical experience. Every year 731 men set out on a journey of mail matter. Each place is designed to win definite action. Add to this a close study and analysis of the letters to hundreds of other firms and you will understand without further description the value to your growing business of the "Shaw 4-volume Business Correspondence System."

Here, too, are the ideas and methods of 731 letter-writing specialists. Men

who for years have made a study of letters—who have been largely responsible for the growth and big profits of many successful letter writers—can do, often more. They men reveal the valuable secrets of their unusual ability. You are exactly why their letters pay out.

Profit-paying letters within your easy reach

Before anyone can hope to write letters that consistently pay out, he must have a clear conception of the principles behind successful letter writing. A careful reading of this Shaw System makes these principles clear to you, and this in a large degree determines your success.

Sales letters, collection letters, complaint letters, "green-up" letters, routine letters, follow-up letters—all are clearly explained in this remarkable system by 731 actual examples. Even the handling of ordinary

correspondence—such a time-consuming task—can be changed in a moment in the past—can be changed in a moment in the past—can be changed in a moment in the past.

made to carry just the message you want.

Send no money—mail the coupon.

Simply you use the value to you of the "Shaw 4-volume Business Correspondence System." And you will want to learn just what this remarkable System is like. This you may do at no expense whatever. Simply mail coupon and the four volumes will go to you for a 15-day free inspection. If you wish to keep them, send us \$2 in ten days and \$1 a month until \$10 is all paid. If not, return them at our expense. A first-class trial you'll agree. Mail coupon to:

A. W. Shaw Company, 1111 Broadway, New York, N. Y.

Quick Answers to Your Difficult Problems

How to sell by mail

How to select products
How to price and display
How to get out talking
How to select the right
How to select the right
How to select the right

How to collect money

How to get the "back"
How to get the "back"
How to get the "back"

How to make up time

How to make up time
How to make up time
How to make up time

How to get business from

How to get business from
How to get business from
How to get business from

How to handle customer

How to handle customer
How to handle customer
How to handle customer

In "Effective Type Use in Advertising" Mr. Sherbow shows the above advertisement as one in which the greater proportion of the expenditure for space was to get attention by dominating the page.

general, toward the same end, though by different methods as the difference in his audience required.

Although for years in charge of art and typography for one of America's largest and best known advertising agencies, Sherbow's light was hidden beneath a bushel, so to speak, his work coming under the observation of comparatively few. Then, suddenly, he sprang into national prominence at one of the conventions of the Associated Advertising Clubs of the World, where he won the \$1,000 prize for the most practical and constructive address. The writer read that address of Mr. Sherbow's and recalls that at the time he considered it an epic on the subject of typography. He was not surprised when in

Here is an example given by Mr. Sherbow to illustrate how advertising display is made inviting to the eye. Beneath it we find this apt quotation: "A man without a smiling face must not open a shop."

viously published. It "took." Thousands and thousands of copies were published, and thousands and thousands of advertising men and printers came under the Sherbow influence and were benefited. In tabloid form, that little book tells practically all that makes for forceful typography. Then came Sherbow's Type Charts, something entirely new. "Everything Visualized" was the keynote of the advertising on these charts, and they were true to name, for in them one could see how this type would look with that one, how large a block a certain piece of copy would make in this type and in that—and a lot of things a busy advertising man, unfamiliar with type, would like to determine for himself. Now Mr. Sherbow comes out

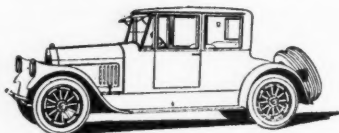
with a new book, "Effective Type Use in Advertising," a remarkably instructive little volume that is big in service because it is chock full of good and practical ideas on subjects of live interest to printer and advertising man alike.

An insight into the character of "Effective Type Use in Advertising" is given by the opening chapter, "What Is Good Advertising Typography?" Here in mighty few words—that is a Sherbow characteristic, he does not waste words or space—he tells us surprising truths, surprising because so simple. For instance: "Advertising typography is just ordi-

(2) Deliver a Message. "Attention," he states, "is got almost always by something other than type. The message is delivered almost always by type; the only exception is that a picture may help greatly in delivering the message. You can make an advertisement wholly of type, but no advertisement can be made wholly without type." Certainly a great responsibility rests upon the typographer and upon the printer; certainly they should realize the importance of their work and should strive constantly to make type perform its work more efficiently.

Under the heading "Getting Attention," in the second chapter, Sherbow makes more excellent points. With respect to the Hirsch, Wickwire Company advertisement, here reproduced, Mr. Sherbow writes: "This is a typical magazine page advertisement on which the greater proportion of the money spent was for attention value by large use of white space. Note, first, that the story could have gone into less than a page, but the whole page was paid for to monopolize the field of vision—the eye—so here at once is a big expense for attention value." In contrast Mr. Sherbow then shows an all type advertisement, of which he writes: "The all type advertisement is all message, not enough eye catcher. Alongside

The only way to really know



Pierce-Arrow

Said a demonstrator connected with the factory: "If I can get a prospect in this car and run him around a bit, I can sell him."

That is the present state of mind of every man who has had anything to do with the making of Pierce-Arrow. He is sure the car will sell itself.

The feeling the car gives the man who rides in it the first time is unmistakable. Driving would be better than riding, but even the passenger gets that sense of ample power, of ease and responsiveness and elasticity the Dual-

Valve engine makes possible.

The Dual-Valve is not new, but the three years since it was new have been judiciously used. It is better. The car that depends upon it is better. The body designs reflect the qualities the engine gives the car and they are full of convenience and comforts.

Only a personal inspection can show you what these things are and what they mean to you.

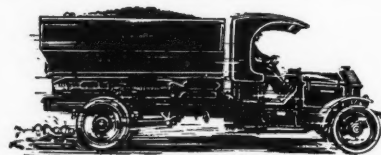
Pierce-Arrow Sales Co.
Buffalo

"The type dress helps to convey the idea of luxurious travel."

nary common sense typography applied to advertising. It is not wildly and fiercely unique. It is only the novice who wants to don long red robes, put on false whiskers, light up an incense smudge and wave a wand as the Stuffed Panjandrum of Intensive Merchandising. So type must be the clear, efficient conveyor of the advertising message. It must be natural, no frills, no self consciousness, no 'showing off'—just doing its duty. In a nutshell, what is good advertising typography? It is typography that is supremely easy to read."

Ever since the plea for larger use of legible types made years ago by a now forgotten writer in a poem which appeared in the *Linotype Bulletin*, beginning "Type, said the foreman, was made to read," we have constantly wished some pioneer in the advertising profession—some brave heart, and a fellow with influence in the advertising profession—would put across that idea with advertisers. We, as printers, had had our troubles with advertisers who seemed to consider type as everything save a vehicle for conveying thoughts clearly and easily. Sherbow turned the trick, and we're mighty glad.

In the opening chapter, too, Mr. Sherbow makes the point that typography is only a part of advertising, that advertising must do two very unlike things: (1) Get Attention, and



Speed and hill climbing

The present Pierce-Arrows travel from point to point 15% faster than before. Their hill-climbing ability—pulling out of holes or through sand—is 25% greater because of the Dual Valve Engines in them.

Governed to an indicated speed, their greater power permits them to maintain their pace, so they make more trips and cover a wider radius each working day.

**Pierce
Arrow**

CHASSIS PRICES
2-ton \$3750
3½-ton 4950
5-ton 5700
All Prices F.O.B. Buffalo

THE PIERCE ARROW MOTOR CAR COMPANY, BUFFALO, N. Y.

"Here the type dress suggests power and strength for heavy trucking."

illustrated and colored, and big, advertisements it would be a wall flower, rather neglected."

In the third chapter, "Delivering the Message," Mr. Sherbow comes to the discussion of what type must do to deliver a message effectively. He names these four things: (1) It must invite the eye by its good looks; (2) It must stimulate interest by its liveliness; (3) It must sustain interest by orderly arrangement, and (4) It must grip attention by being supremely easy to read. Under the subhead of "Good Looks" there are striking and effective illustrations of the good and the bad along with instructive text. Referring to one advertisement in this section, Mr. Sherbow writes: "In the heater advertisement we have the junk shop idea of displaying its

wares helter skelter over the place with no sense of pleasing arrangement to invite further inspection. In this advertisement you see nothing clearly, because everything is pushed at you in a conglomerate heap."

Mr. Sherbow states that "advertising typography must stimulate interest by its liveliness," then quotes the Century Dictionary, where "lively" is defined as "Full of life or energy; active; vigorous; vivacious; brisk; alert." Then readers are asked to check up that definition against two facing booklet pages, of which the writer states: "The type face is too bold for easy reading. It begets eye strain. The page looks heavy and monotonous. The solid mass formation of the page lets too little daylight come through the type. More space between the lines would have helped considerably, but not enough, for the type face itself is too heavy. The paragraphs are too long—only three paragraph breaks appear on the two pages. The whole produces an effect of deadly dullness that discourages reading."

In contrast Mr. Sherbow shows two lively pages on which silhouette action illustrations add a lot of "pep." But the pages do not depend on the illustrations alone for their liveliness; they would be lively without them. The type face is lighter and therefore a brighter one; and it is one we are accustomed to reading. In these two lively pages there is

interest by befuddling us. A particularly striking example in this chapter is one showing the orderly presentation of ideas in chart form. In this page one is able to take in the essentials at a glance—and without having to dig them out.

Next, our author tells us how advertising typography can be made to grip the attention by being made easy to read. Here, in order, he takes up, names and comments upon the faces of type that are easy to read, then the sizes, then the proper length of line for easy reading and, finally, line spacing and its effect

Early Spring Doran Books

"MARSE HENRY"

Henry Watterson

Recollections of Men, Women and Events during Eight Decades of American History. Henry Watterson's memoirs are a flavoured, intimate and racy history of American life. Two Volumes, Boxed, Octavo. Illustrated.

FATHER DUFFY'S STORY

Chaplain 188th Infantry

Francis P. Duffy

The most brilliant padre's story of the war. Here is the whole history of the famous Fighting 6th Regiment in dramatic form, set down day by day, just as things happened. Illustrated. Octavo.

THE VITAL MESSAGE

Author of THE NEW REVELATION, etc. A. Conan Doyle

An original and startling discussion of the problem: "Are the dead really dead?" "When Conan Doyle speaks he must have a hearing without even demanding it."—New York Sun.

FROM PLACE TO PLACE

Author of OLD JUDGE PREST, etc. Irvin S. Cobb

America and Americans in all phases of life form the basis of nine stories replete with the humor and delicate pathos, which endear Cobb to us all.

THE SOUL OF ABRAHAM LINCOLN

William E. Barton

With rare insight Dr. Barton gives us a new light on Lincoln, a fascinating study of the ethical and spiritual convictions of the Great President.

FIFTY YEARS IN THE ROYAL NAVY

Admiral Sir Percy Scott

Sir Percy Scott tells not only of his fight for the gunnery reform which saved the Grand Fleet at Jutland, but of a long and picturesque naval career.

SEPTEMBER

Author of NOCTURNE, SHOPS AND HOUSES, etc. Frank Swinnerton

SEPTEMBER, although unlike any other novel Mr. Swinnerton has written, has all the dramatic intensity of NOCTURNE. A tale of conflict in love between two strongly contrasted temperaments.

Other Notable Books

BROOME STREET STRAWS

Robert Cortes Holliday

THE BOOK OF A NATURALIST

W. H. Hudson

MINCE PIE

Christopher Morley

A LOITERER IN NEW ENGLAND

Helen W. Henderson

PEEPS AT PEOPLE

Robert Cortes Holliday

HIS MAJESTY'S WELL BELOVED

Baroness Orczy

THE HERMIT OF FAR END

Margaret Pedler

JEREMY

Hugh Walpole

MRS MARDEN

Robert Hichens

SONIA MARRIED

Stephen McKenna

GEORGE H. DORAN COMPANY Publishers New York

"The display heads in gothic type not only repel by their ugliness, but they are harder to read than the display in the Harper advertisement."

ample space between the lines, the paragraphs are short and the body is further enlivened by the use of display heads and subheads.

"Advertising typography," states Mr. Sherbow, "must sustain interest by orderly arrangement. There must be clearness and deftness in the arrangement of our material on the printed page to aid the quick and easy understanding of our message." Then, in the text—and by examples of good and bad arrangement—the author shows us what makes a page orderly and how a disorderly arrangement fails to sustain

New Harper Books

Ludendorff's Own Story

By Erich von Ludendorff

Written from the actual records of the German general staff, this is the first inside story of the war as Germany fought it. It will be the most discussed book of the war and the historians of the future will lean heavily upon it.

Illustrated. Maps. 2 vol. \$7.50

Raymond Robins' Own Story

By William Haff

The story of the man who was there, it is written with a thrilling vividness by William Haff. Mr. Robins went to Russia for the Red Cross in the early days of Karamski. A dramatic and thrilling narrative of adventure.

Illustrated. Crown 8vo. \$1.00

What Outfit, Buddy?

By T. Howard Kelly

As Jimmy himself would say, "This ain't no war book. It's just a lot of fun that happened to happen Over There." If you would laugh and chuckle, come along with Jimmy on his marvelous A.W.O.L.

Illustrated. Post 8vo. \$1.50

Michael Forth

By Mary Johnston

This popular author has written a mystical novel of Love and Immortality. A book that touches deeply the thoughts, desires, and dreams of humanity today.

\$1.90

A Year as a Government Agent

By Vira B. Whitehouse

Mrs. Whitehouse was the first woman to be honored with an important and rather delicate mission abroad. The story of the resourcefulness of this American woman makes one of the most striking side-lights of the war.

Illustrated. Crown 8vo. Cloth. \$1.75

The Psychology of Bolshevism

By John Spargo

Just as Mr. Spargo's book "Bolshevism" disclosed in sharp outline the Russian Bolsheviki, this book—a companion volume—lays bare the reasons for the world phenomenon of unrest.

Post 8vo. Cloth. \$1.35

The Doughboys' Religion

By Judge Ben Lindsey and Harvey O'Higgins

People are asking: "Well, did the war cleanse our souls? Are we all regenerated by our baptism of fire?" Here is an answer.

Post 8vo. \$1.25

Duds

By Henry C. Rowland

"The war-eld is full of duds. Any day something terrible may happen," said the good old Czech Baron, as he sent off Capt. Plunkett, U. S. A., on his mission of running down traitors in German land. This is Henry C. Rowland's most spirited tale.

\$1.75

Open Gates to Russia

By Malcolm W. Davis

Not a war book, but a thoroughly practical and authoritative book about the opportunities which Russia will offer in her coming period of reconstruction, written by a man who knows Russia and her people.

Illustrated. Crown 8vo. Cloth. \$2.00

Hither and Thither in Germany

By William Dean Howells

All the charm of Europe before the war lives in these pleasantly moving pages. The large following which take delight in every book of this master hand will find here a shrewd humor and the firm, tranquil style they have learned to love.

Frontispiece. Post 8vo. Cloth. \$2.00

Our Unseen Guest

Anonymous

In this extraordinary book we have an interesting example of communications purporting to come chiefly from a young man who was killed during the World War—a person about whose existence there is no question.

Crown 8vo. \$2.00

The Strangers' Banquet

By Donn Byrne

Here is the story of Dermott Kough, the daughter of that old Irish rover of the green sea, Shane Butler Kough, and of romance and love as it came to her.

\$1.75

HARPER & BROTHERS, Est. 1817

"There is plenty of bold display here, but it is good to look at—clear, plain, easy to read."

upon legibility. He gives a table showing the maximum length of line desirable for each of the most commonly used sizes of type. The table on line spacing shows the amount of space to put between lines for easy reading. It is a good one. With respect to the most legible size of type, Mr. Sherbow favors twelve point. He states that fourteen point is read rather more slowly than twelve point and that reading is materially slowed up when we come to eighteen point.

Another interesting and instructive feature is a table which illustrates the care that should be exercised in the selection of type when the size must be small. He shows three blocks of type—all in eight point—and concerning them he writes: "The first (Scotch Roman) is weak and thin in comparison with the second (Bookman) and with the third (Century Expanded)."

Then, at the end, there is an especially valuable section, a so called "Check-up Plan," which enables one to analyze systematically the value in quality of typographic display. This plan, Mr. Sherbow states, may be applied to magazine and newspaper advertisements or to direct advertising forms.

In "Effective Type Use in Advertising" there are more than one hundred illustrations of the practical, everyday use of type, which serve to make every point discussed in the text doubly clear. It is a mighty fine book and one that the editor of this department recommends to his readers.

THE SCHWABACHER-FREY STATIONERY COMPANY'S NEW PLANT

By CHARLES W. GEIGER



THE Schwabacher-Frey Stationery Company's new plant in San Francisco is said to be the most modern plant of its kind in the West. The building is of class "A" reinforced concrete, is five stories in height, and is entirely devoted to printing, lithographing, bookbinding and engraving. Before starting construction, Howard Wade, general manager of the company, made a special trip to the leading cities in the East for the purpose of gaining new ideas in the printing industry. The result of his study is reflected in this printing plant, in which the most modern machinery has been installed in such manner as to insure quality work at a reasonable cost for the most impressive catalogue or the smallest office form. Everything possible has been done to increase production and reduce manufacturing costs. In the construction of the building and in the equipment installed no expense has been spared in making the plant the last word in efficiency. Every feature that past experience has proved to be desirable has been embodied, and anything that has been found undesirable has been avoided.

The plant as a whole is built for speed as well as for quality of work. The presses are operated as fast as they possibly can be consistent with high quality. Power cutters are placed on each floor, as it has proved economical to have a cutter on each floor, thus preventing delay in getting stock cut. The business office is on the mezzanine floor with windows opening into the press and composing rooms, giving the superintendent an unobstructed view of those departments.

The pressroom is on the first floor, and is one of the best lighted pressrooms in the country, due to the fact that all walls are of glass. Ordinary glass is used in the two lower panels, while all the other panels are wire glazed. In order to provide suitable ventilation, three ventilators are arranged between each two columns. The walls and columns on this floor are painted dark green for a distance of five feet above the floor, and the upper part is painted with white enamel. Steam radiators are placed along the walls at an elevation of about two feet above the floor, and a temperature of 65° is maintained. Numerous drinking fountains are arranged conveniently along the walls. The pressroom is laid out for convenience and efficiency, with plenty of space between the presses to give the workers freedom of movement.

All machines are operated by individual motors with switch boxes that are easily accessible from all parts of the room. By providing an individual motor for each machine no shafting is required, which is a great safety feature, and no accidents have occurred since the plant was placed in operation. All motors are bolted to the floor, which prevents vibration.

The composing room occupies space on the first floor in the front of the building. A proofroom which is well ventilated and spacious, as well as sound proof, provides ideal conditions for accurate work. There are numerous compositors employed at cabinets which are placed so that light comes from three directions, from behind, from the left and from above. The unusually large space between the cabinets permits the efficient and speedy handling of work without interruption. There are two proof presses in this department, a convenience not enjoyed by most composing rooms. Electric lights and reflectors suspended from the ceiling provide artificial light for night work. There are two steel top imposition tables furnished with pressed steel galleys, of which there are 685. A Mashek form truck is used in moving large forms to and from presses. There are two monotype casters with double bank keyboards entirely enclosed in a glass room, which keeps the



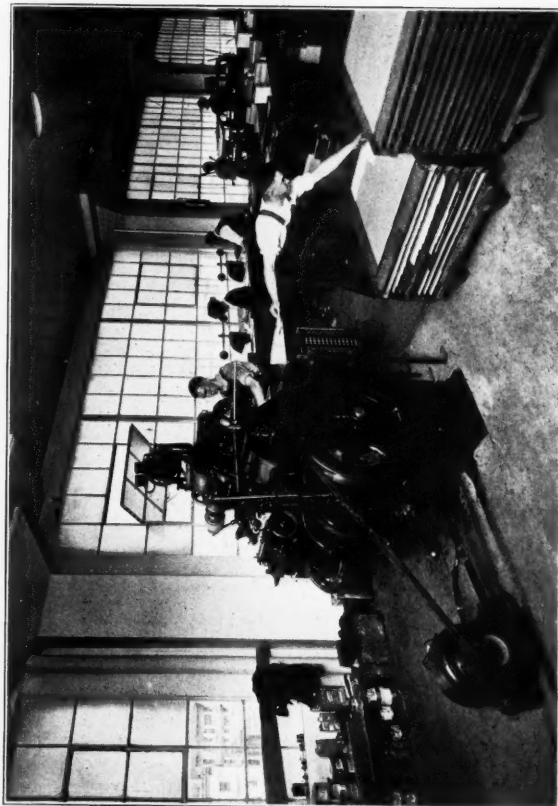
A Modern Printing Plant—The New Home of the Schwabacher-Frey Stationery Company.

noise and fumes from the composing room. These two casters enable the company to keep on hand an ample supply of sorts and material.

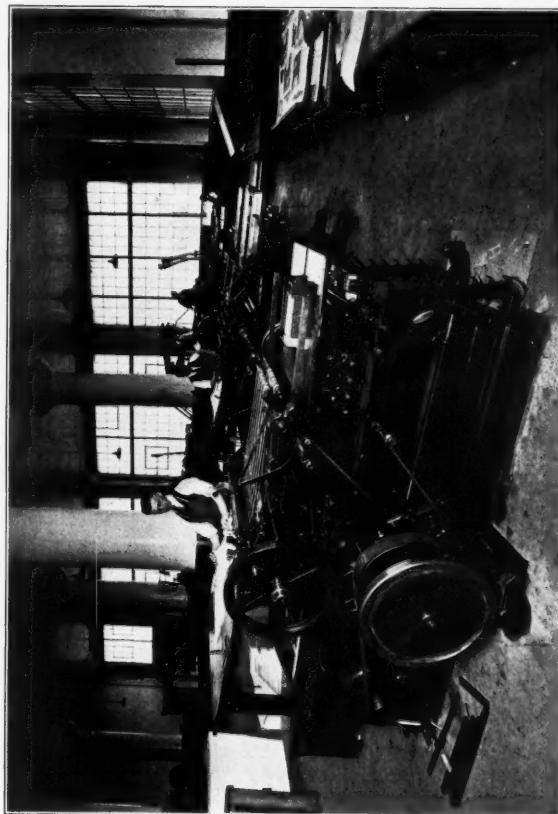
The foreman has his desk just outside the proofroom, which gives him an excellent view of the entire department and is very convenient for the general supervision of work. He has installed a Rand system for keeping track of the numerous orders handled, which enables him to tell at a glance just where any order is and how far advanced it is.

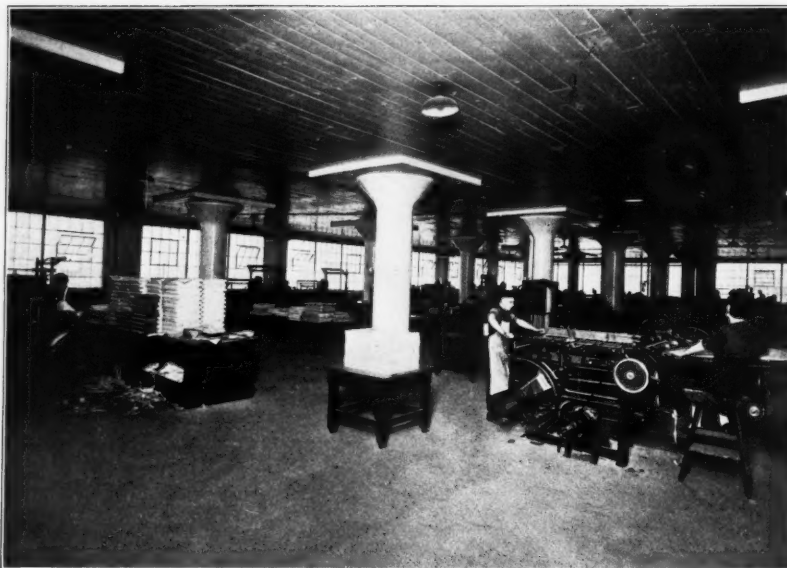
On this floor a vault 18 feet in height and 22 feet square containing 220 bins is used for the storage of electrotypes, engravings, lithograph stones and plates. This vault is absolutely fireproof and is equipped with a lock similar to those used on safes.

On the second floor is located the bindery, turning out all classes of commercial binding, magazines, booklets and check books. The bindery has been laid out in channels and aisles, so that there is absolutely no lost motion. It is so spacious that trucks and platforms are permitted between machines and between machines and work benches. There are five specially designed tables for the bindery girls. All the machines



Views in new plant of Schwabacher-Frey Company, showing advantages of daylight in all departments. Business offices are on mezzanine floor, which is seen just over composing room. Upper right: Platen press department. Lower left: Cylinder press department. Lower right: Steel die embossing department.





One of the Shipping Departments.

which are used are just outside the area covered by these tables, in order that the paper may be handled with as little lost motion as possible. There are five stitching machines in a row at the left of the bindery tables. A number of tables four feet square and fitted with rollers have been made especially for use in connection with the stitchers. The girls work from these tables to the stitchers and deliver the stock back to tables, which eliminates all waste motion. The stock is never carried after the stitching operation, it being transported from place to place and from machine to machine by these tables on rollers. Finally when the work is completed it is taken on these tables direct to the wrapping counter or the city delivery, where it is made ready for shipment.

There are two folding machines on this floor, one being at the west end of the building close to the freight elevator, and used almost exclusively on magazine work. The other is near the girls' tables, so placed because it operates on smaller work, such as letter and legal folds.

There are four paper ruling machines in the bindery, one of them being automatic and three hand fed. Work benches extending the full length of the machines greatly facilitate the handling of the paper. The machines are arranged along the north side of the building so that they receive proper light on the beams.

The book forwarding department extends along the north side of the room, facing the windows. Each bench in this section is provided with an electric glue pot. Just back of the forwarders are benches four feet wide with panel doors underneath, where all bindery material is carried, enabling the workmen to easily obtain what stock is necessary by simply turning around.

The book finishing and stamping departments are on the north side of this room, where are installed one embossing machine and one hand

stamp, as well as a complete line of brass type equipment. Directly back of the finishing department are the check bindery department and paper drilling machines for preparing loose leaf work. Close to the city shipping department are the padding tables, where pads are cut apart and then taken directly to the city shipping room. All numbering is done on three paging machines in this part of the room.

All engraving is done on the third floor in a room having glass partitions, which gives excellent light and the quietness so essential in doing high class engraving work. The steel die department is on the third floor, the dies being received in bars, which are cut to the proper size on an electrically operated saw. All dies are sawed by the master mechanic.

A complete lithograph department is operated on the third floor, the stones used in this department

being stored in the concrete fireproof vault on the first floor. Stock is taken on lift trucks to the various floors in large lots and distributed. In fact, all products are carried on wheels from the time received as raw material until finished.

The building is equipped with one passenger and one freight elevator. The passenger elevator is of the push button control operation and travels from the first to the fifth floor. The freight elevator travels from the first to the fifth floor, 59 feet, stopping at all five floors. The platform is 6 by 8 feet, and the capacity is 2,000 pounds.

The management of the plant insists on neatness, and in order to help carry out this idea every person has a waste basket, into which all waste is thrown. In the construction of the building provision was made for the welfare of the employees. On all floors steel lockers have been provided for coats and hats of employees, and there are wash basins with hot and cold running water.



Bindery of Schwabacher-Frey Stationery Company.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Mouthpiece Placed in Position Wrong

A Pennsylvania publisher sends a slug and a clipping from paper showing defective print on right end of slugs. The following is his letter: "A few days ago we cleaned our pot throat and put on a new mouthpiece and are enclosing a slug cast since, which you will note is defective on the end. Can you advise us the cause of this? Also enclosed find clipping showing defect in print."

Answer.—The jet marks on the bottom of the slug indicate that the mouthpiece is set $\frac{1}{32}$ inch too far to the right. When the metal leaves the jet, which is only half open, it is sprayed into the matrix, causing the pitted effect. We suggest that you drill another jet between the first and second holes, or put the mouthpiece in correctly.

Character Next to a Quad Is Bruised

A Kansas operator sends several slugs and writes as follows: "Am sending slugs under separate cover, and should like a prompt reply regarding them. I have tried to overcome difficulty in several ways, but have failed. Note that the last character in word is damaged as if by spaceband. The three eight point slugs were cast with filling rail. The eight point slug, five ems long, was cast on black rail, not using filling piece. You will note some trouble appears where quad is used next to character on six point light. Would appreciate assistance and suggestions. Also note dirty appearance of face of type on eight point book face."

Answer.—We are of the opinion that the trouble may be due to a combination of circumstances. Examine and correct any of the following troubles noted: (1) See that side play of first elevator is as small as possible. (2) Do not have more than $\frac{1}{64}$ inch clearance between back screw of first elevator and vise cap when a line is just ready to cast. (3) See that the pump stop lever spring (BB 214) is not too strong, for if it is it will cause the right hand vise jaw to move to the left and be responsible for the bruise you refer to. If you find this spring is stronger than necessary, weaken it a trifle and test with a similar line to the one you sent to us.

Slugs Are Not Trimmed Correctly

A Massachusetts printer submits two slugs for inspection regarding trimming, and asks advice toward correcting trouble.

Answer.—Both the right and the left hand knives are set wrong. The eight point slug measures .111 inch on both ends, and the left hand side (smooth) on lower end is not being trimmed properly at head. The ten point slug measures .1385 inch and .1395 on the respective ends. We also find that the left hand knife does not trim head of slug properly at lower end on smooth side. We suggest the following: Remove both molds, clean both pockets in the disk. Clean both molds, being especially careful that the under side of the mold bodies are free from metal or adhering particles of any substance. Replace the molds in this manner: (1) Bring the four fastening screws to a light bearing; (2) then turn down tightly the

three screws that press the cap of the mold; (3) finally turn tightly each of the four fastening screws. Be certain that the liners are in place before the molds are replaced. When this is done set up a line of capitals, thirty ems long, and cast a slug from any mold. Reset the left hand knife so that the head of the slug is trimmed properly on smooth side. Then readjust the right hand knife so that the ten point slug will measure .140 inch, and the eight point slug should then measure .112 inch. If the foregoing procedure is carried out properly the slugs should lock up without bridging or buckling up.

Splashes of Metal Are Annoying

An Oklahoma publisher writes that his machine has been giving trouble with squirts, and he wants advice to help correct the difficulty. As insufficient information is furnished our advice can only be general.

Answer.—Your letter regarding squirts did not say whether they occurred at front or at back of mold disk. We assume that they are due to lockup between the pot mouthpiece and the back of the mold. We do not believe the metal is at fault, as you suggest. We advise that you test the lockup between the mouthpiece and mold. (1) Clean off adhering metal from back of mold, scraping with sharp brass rule. (2) Apply a thin even coating of red ink to back of mold. (3) Clean mouthpiece, and after vise is closed allow cams to make a revolution. The test will reveal to you by ink contact on mouthpiece the state of lockup between these two parts. The transfer to mouthpiece should show uniformly even. If it does not, you may adjust the pot by the screws in the legs, so that a uniform contact will be obtained. Examine and see if pot lever spring yields a trifle when the pot locks up to cast.

Particles of Metal Cling to Matrices

A central New York operator writes: "I am writing to ask you a few questions regarding a Model 5 linotype that has been in constant use for over fourteen years. Am having a few problems that you can no doubt solve and help us in applying a remedy. Just recently we are having quite an amount of flakes of metal fall from the matrices as they pass through the distributor box. The lines of slugs while yet in the mold are quite free from any overhang, indicating that the lockup is good. We are also having trouble with two or three letters failing to respond, notably lower case j, fl, and ff. Cams revolve freely to touch, and keyrods work well, but frequently it is necessary to touch the key twice to get response. The same trouble is apparent in all our magazines. A thorough cleaning of the magazines does not give any relief. What would cause slugs to 'hump' a little when locked in the form?"

Answer.—Doubtless the small particles of metal cling to the casting side of the matrices or enter between the characters where the walls may be slightly depressed. If the latter cause is present the use of Not-a-bur on the spacebands at intervals will help to correct the evil. If the metal is from casting side of the matrices it may possibly be corrected by

increasing the stress of the pot lever spring. Send in a lower case line, and when the disk retreats after the cast open vise and examine face of mold around the mold cell and the matrices around casting point. If no metal is visible at any of these places, remove the line from the elevator jaws and separate the matrices, noting if any of the flakes are found between the several characters. In the case of the characters j, fi and ff not responding, see if the keyrod spring for each character returns the rod to normal. If it does not, put a stronger keyrod spring in place of the present one. If the keyrod does return to normal, remove every character in each channel, polish the ears and examine to see if front pawl descends fully when keyrod rises to full height. It should not be difficult to find the cause of the trouble. Examine every part. Slugs hump up from different causes, namely, if the smooth side is not properly trimmed at head of slug, and if the base of slugs is more or less spongy, causing them to yield.

Tracing Cause of Damaged Matrices

A South Dakota operator sends several damaged matrices which appear to be damaged by divers causes. He wants suggestions that will help to overcome this difficulty.

Answer.—One of the matrices, a hyphen, exhibits marks which might indicate that it was caught in the first elevator and there bent. It also has a mark, as you state, from point of lower distributor screw. Two of the other matrices have similar marks, which may indicate that they caught in being lifted, and as they were slightly tardy in going up (due to interference of bar point, perhaps) they were caught by lower and upper front distributor screws (as marks show). If this were a persistent trouble we would assign a cause relating to lifter cam being worn or put on wrong. Examine this part if it is an old machine. The box being dirty or the matrices being in similar condition would not offer any such interference to cause the damage noted. We are unable to assign a cause for damage to leader. It has bruised teeth, suggestive of improper alignment of first and second elevators. Some of the other matrices show similar defects. Look into this matter before the teeth become too badly worn.

To Set Back Trimming Knife

A Kentucky operator has a recently sharpened knife to apply and wants to know the procedure:

Answer.—In setting the knife for slug height it is best to use a thirteen em slug. Proceed in the following manner: (1) Remove the old knife and clean all metal from around its supporting parts. Oil the under side of the sharp knife and also the under side of the washers that hold the knife. Tighten the three screws in the plate that holds the disk to the mold slide. When the foregoing is done, turn the disk by hand to see if it rotates freely, as it should. If necessary, move the disk guides at left side to permit free turning, but do not loosen plate screws for this purpose. (2) Apply knife and have the adjusting screws arranged so that the cutting edge of the knife is about the thickness of a piece of thin paper from the back of mold (note in particular, *back of mold*). Tighten the fastening screws that hold the washers on top of knife. Cast a thirteen em slug with a cap. face thereon. When it is cold, measure each end with a type high gage or micrometer. If it is found necessary to diminish the height at either end, the adjusting upward of the screw or screws must be done very carefully and without loosening the fastening screws. In turning up on either outside or inside adjusting screw, bear in mind that only the slightest turn should be made for each change, as the thread of the screws is coarse. After each change of adjustment cast a slug and measure it when it is cool. Continue measuring and changing until the slug is standard height, .918 inch. When slug is true for height the disk should continue to turn freely as before.

A COMMUNITY HISTORY WRITTEN AND PRINTED BY ONE MAN

Few communities have as complete a history as the one which has been written by Uri Mulford about Corning, New York, and its vicinity. Mr. Mulford has lived in Corning for over half a century and has helped to make history in the community as well as to write it.

The production of this book is all the more remarkable in view of the fact that all the work connected with its preparation, except the binding, was done by Mr. Mulford himself.



Uri Mulford.

He collected the data from numerous sources, wrote and edited the copy, set the type by hand, read and corrected the proofs, printed four pages at a time on a press in his own home, and finally folded the pages and collected them for the bindery. It was a spare time job, but one that required considerable patience and perseverance.

"Pioneer Days and Later Times in Corning and Vicinity" is an imposing volume of 528 pages, 7 by 10 inches. From 1789 to 1850 the history of the community is written in narrative form. From 1850 to 1922 the events are given chronologically. Much of this material was compiled from the files of the local newspapers and is of great interest to residents of Corning, particularly the older ones. It is, in fact, a diary of the town day by day. Mr. Mulford has produced a work which should be of great interest to all present and former residents of Corning.

THE TWO CENT FARE

The letters a firm sends out are its messengers to the trade. They convey information, sales talk and messages of various import.

But each of these messages pays a two cent fare, of which all too frequently nearly half is wasted.

More often than not that half ounce or so of wasted carrying space might well convey an advertising story dealing with some product which the firm is vitally interested in moving. A folder, a leaflet, a slip, a pamphlet would perform the service effectively and at little cost.—*McMillin Musings*.

Collectanea Typographica

By HENRY LEWIS BULLEN

The learning of books that you do not make your own wisdom, is money in the hands of another in time of need.

—Ancient Sanskrit Proverb.

* * * *

A Thought for the Drifters

THE trouble in business (and in all other undertakings) is not the lack of men with ability, but the terrible lack of ability of men to use their ability.—James W. Elliott.

* * * *

Book Love

IT is book love that enables us to perceive whatever is true and beautiful in books, and it is a passport to the purest and the perfectest pleasures possible to men. We are never really well bred until we have attained ability to know and to love real books.—James F. Willis.

* * * *

Good Will

IN commemoration of the twenty-fifth anniversary of the control of the *New York Times* by Adolph S. Ochs, the principal owner, the directors of the New York Times Company, on August 18, 1921, provided for all regular employees of that company a sick benefit in cases of illness or accident, a pension on retirement from service, and insurance in the event of death or total disability. This is an act of generosity which reflects the good will of Mr. Ochs toward all sorts and conditions of men and especially to those who help make *The Times* the greatest newspaper in the English language. *Collectanea* has not observed that this great benefaction has been reported, hence this belated announcement.

The success of *The Times* affords good ground for continued faith in the good sense of the American citizenry. *The Times* gives the news and more of it than any other newspaper. Fulfilling the legitimate functions of a news gatherer, it satisfies a reading public which is greater in numbers and of a higher caliber than any which requires to be caught either by vulgar imbecilities perpetrated in the name of "American" humor or by syndicated trivialities.

Books Recommended to Printers

NOT a week passes in *Collectanea's* shortening years without a request for advice as to a course of reading that will help those who are interested in printing from an intellectual point of view. We have been printing this kind of advice for several years, and yet the inquiries increase. So we must to the task again; but be it remembered that the task is accepted as a duty, because

as to a course of reading which will be of some help to me in my further study.

Now, though there are probably as many as twenty thousand books dealing with various phases of the history and practice of printing, the question asked by my young friend is a difficult one to answer. To acquire a comprehensive knowledge, a great number of books requires to be studied. There is no small group of books which together will com-



Head piece engraved in copper and used in a book issued in 1740 in Leipzig in commemoration of the third centennial of the invention of typography. The lettering: (left) "He marvels at the New Arts—Happily invented in Germany in 1440"; (right) "Most faithful Hope of the Muses—The Third Centennial of Typography in 1740."

no one else seems ready and willing to keep alight the fires of interest in the history of our inadequately appreciated art and mystery.

Here is a sample inquiry: It is from an appreciative young printer, and it is at his suggestion that these few stickfuls of advice are offered:

For the past two or three years I have been very much interested in your articles in *THE INLAND PRINTER*, both in *Collectanea Typographica* and in the biographical sketches of famous printers.

This interest prompts me to appeal to you directly for a little advice as to a course of reading that would be of interest and help to a young man who is intensely interested in everything pertaining to printers.

I recently completed the course in typography offered by Columbia University and found it of much interest and profit. I am therefore appealing to you for suggestions

pletely furnish the mind of the thorough student. Strange to say, only one book containing the whole history of our art and craft has ever been written. It is the "Illustrirte Geschichte der Buchdruckerkunst," by Karl Faulmann, Vienna, 1882, 8vo, pp. 806. This work is now in the rare book class. Upon the suggestion of the editor of *THE INLAND PRINTER*, a comprehensive history of printing is now being prepared by *Collectanea*. For this book the series of biographies of famous printers now in course of publication are preliminary studies. Our aim is to interest average well read persons, as well as printers, by presenting to their attention the services rendered to civilization by our art in an interesting manner, in an effort to restore to printing the prestige which it formerly enjoyed, but which in the last century it has lost.

There are many histories of printing of limited scope. De Vinne's "The Invention of Printing," second edition, 1878, deals only with the earlier group of printers. It is an instructive book, but is no longer regarded as authoritative. As an historical document it is an unsafe guide, because the researches of the intervening half century since its



Head piece engraved in copper and used in a book issued in 1740 in Leipzig in commemoration of the third centennial of the invention of typography. The lettering: (left) "Johann Gutenberg and Johann Fust invented Typography in Mainz in 1450"; (right) "Art will endure so long as Letters are held in Honor—A grateful posterity celebrates the Third Centennial of Typography in 1740."

publication have upset the larger part of the data upon which historians of De Vinne's time based their conclusions. During these fifty years many historians have been busy demolishing evidence and banishing typographical heroes, but not one has attempted a constructive and stimulating history. With De Vinne, in respect of having written before the iconoclasts began their work, is Faulmann the German, Bernard the Frenchman, Von Linde the Dutchman, and the numerous writers who more or less ignorantly because of inadequate study, compile little histories on the easy principle of follow the leader.

Our inquirers do not ask for a guide to text books of printing—the dry bones of typographic literature. Those who want information about text books may have it by sending six cents in two cent stamps to the Free Public Library of Newark, New Jersey, for a copy of its excellent, recently revised pamphlet "Books on Printing." Among text books, those of De Vinne are yet the best, although the march of time has made some of their contents obsolete. THE INLAND PRINTER publishes a catalogue of useful text books. Leaving the books which one may keep in the tool house of the art, we now come to books with which the printer may invite his typographic soul. Among these we recommend:

EARLY PRINTED BOOKS, by E. Gordon Duff, one of the "Books about Books" series, 12mo, pp. 212, London, Kegan Paul, 1893. Anything Duff writes about books is worth reading.

FINE BOOKS, by Alfred W. Pollard, large 8vo, illus., pp. 332, London, Methuen, 1912. This is virtually a history of fine typography. Pollard is the best living authority on printing from a scholarly, book loving point of view.

HISTORY OF THE OLD ENGLISH LETTER FOUNDRIES, with Notes, historical and biographical, on the Rise and Progress of English Typography, by

BOOKS AND THEIR MAKERS IN THE MIDDLE AGES, by George Haven Putnam, large 8vo, 2 vols., pp. 460, 548, New York, Putnam, 1898. Though not specifically a history of printing, there is no other work which deals so comprehensively with the making of books, and as books were made and published by printers or by their predecessors, the pen writers, Mr. Putnam gives us, in effect, an extended view of the origins and progress of our art, down to 1709. Of course, the Middle Ages virtually ended in the thirteenth century, and our author gives us good measure in continuing his authoritative narrative for four centuries beyond the limit of his title.

PENTATEUCH OF PRINTING, with a Chapter on Judges, by William Blades, with a Memoir of the Author and a List of his Books, by Talbot B. Reed, 4to, illus., pp. 117, London, 1891. This is a broad outline of the history of printing, but the least authoritative of Blades' writings.

EARLY ILLUSTRATED BOOKS, A History of the Decoration and Illustration of Books in the XV. and XVI. Centuries, by Alfred W. Pollard, 12mo, illus., pp. 256, London, Kegan Paul, 1893. Charming and instructive.

GEOFFROY TORY, Painter and Engraver, first Royal Printer, Reformer of Orthography and Typography under François I.: an Account of his Life and Works, by August Bernard, translated by George B. Ives, one of the master works of Bruce Rogers, 4to, illus., pp. 338, Boston, Houghton Mifflin Company, 1909. Edition limited to 370 copies. Tory was one of the great masters of decorative design and great in several other activities, exerting a decisive influence which made the French typography of his time illustrious. This book contains a marvelous array of reproductions indistinguishable from the originals. The price is, of course, correspondingly high, but moderate enough compared with its value to one who would make of printing a profession.

OLD PICTURE BOOKS, WITH OTHER ESSAYS ON BOOKISH SUBJECTS, by Alfred W. Pollard, 12mo, illus., pp. 282, London, Methuen, 1902. Again, as usual with Pollard, charming and instructive.

JOHN BASKERVILLE, A MEMOIR, by Ralph Straus and Robert K. Dent, 4to, illus., pp. 144 and 14 specimen plates of Baskerville types and borders, London, Chatto & Windus, 1907. An authoritative and interesting history of a great printer.

Most of these books are out of print, and can be procured only from dealers in rare books—second hand booksellers of good standing. The higher class of booksellers confine their business to books that are out of print. Those who are not acquainted with a reliable bookseller may get these books from C. E. Goodspeed, 5A Park street, Boston. If he can not supply from stock he will find them. He is an expert in books on typography.

* * * *

Owed to the Printer

Breathes there a man with soul so dead,
Who never to himself hath said,
I'll pay, before I go to bed,
The bill I owe the printer?
Yes! there was one I knew full well,
But he, alas, the truth to tell,
Is dead, and straightway went to—well,
The place that has no winter.

—Typos.

* * * *

An Influential Introduction

Said Stevenson: "All speech, written and spoken, is a dead language until it finds a willing hearer." Good typography finds a willing listener much more readily than indifferent printing does. It galvanizes inert words into life to which the alert human mind will freely respond.—Everyday, by the Redfield-Kendrick-Odell Company.

Talbot Baines Reed, illus., quarto, pp. 379, London, 1887. There is a small and a large paper edition. Reed was a scholarly typefounder. Contains bibliographies of early British type specimen books. Most interesting.

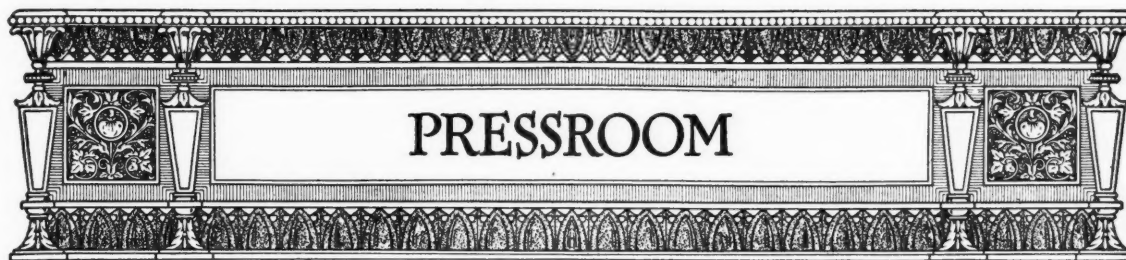
HISTORY OF THE ART OF WRITING, by William A. Mason, illus., 8vo, pp. 502, New York, Macmillan, 1920. It must not be forgotten that typography is merely labor saving writing. This work is comprehensive, without being too technical. The standard English history of writing is "The Alphabet, an Account of the Origin and Development of Letters," by Isaac Taylor, illus., 2 vols., 8vo, London, Kegan Paul, 1883.

BIOGRAPHY AND TYPOGRAPHY OF WILLIAM CAXTON, England's First Printer, by William Blades, 12mo, pp. 387, London, 1882. This is a second edition: the first was issued in 1877. It is a popular format of Blades' larger work, "The Life and Typography of William Caxton," illus., large 4to, 2 vols., pp. 398, 312, London, 1861-3. Blades was a highly successful printer of London. In addition to being entirely authoritative, this interesting biography (in its two volume format) laid the foundations of the science of bibliography.

A VIEW OF THE EARLY PARISIAN GREEK PRESS, including the Lives of the Stephani, Notices of other Contemporary Greek Printers of Paris, etc., by E. Gresswell, 2 vols., 8vo, pp. 412, 413, Oxford, 1833. This is the only book in English which deals with the scholar printers of France of the time when the prestige of the printers was at its apogee.

THE BOOK, ITS PRINTERS, ILLUSTRATORS AND BINDERS, from Gutenberg to the present time, by Henri Bouchot, 4to, illus., pp. 383, London, H. Grevel, 1890. An attractive outline of the evolution of printing.

HISTORY OF PRINTING IN AMERICA, with a Biography of Printers and an Account of Newspapers, by Isaiah Thomas, 8vo, 2 vols., pp. 487, 576, Worcester, Mass., 1810. A principal source of the early history of printing in America, therefore indispensable to the student of typographic history, but because Thomas was writing in a time too close to many of the events, some of his statements are erroneous. A second revised edition was issued in 1874, also in 2 vols., by Munsell, Albany, New York.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

The Roller Problem

The Johnson Automatic Roller Rack Company, Battle Creek, Michigan, has issued a booklet with the above title, copies of which will be sent free of charge to pressmen and others interested. It contains valuable information for pressmen, describes the need of good rollers and gives pointers on how to keep them in good condition. Mr. Johnson is an old-time pressman and has devised many things for the benefit of the printer and pressman.

Use Transparent Tint

A Colorado printer submits a two color folder containing halftones and line plates in two colors, and asks our criticism of his work.

Answer.—We believe that more satisfactory results could have been secured by printing the black first and following with the tint. The tint body should be a transparent one, such as given by a varnish tint or a tint made of magnesia and varnish. Your ink dealer will understand when you ask for a tint body or transparent tint medium. By adding a small quantity of solid color to the tint body you secure a tint which readily prints on a black or any solid color. The appearance of the halftone would be improved by the use of any of the various mechanical overlays on the market.

Paraffining Board Changes Its Color

A Tennessee concern asks us regarding the changing of color of board that is paraffined and the cause of irregularity of absorption of the paraffin, and wants to know if varnishing the board before paraffining would help.

Answer.—We are under the impression that the irregularity is due to the manner in which the paraffin is absorbed by the board. The heating of the board will give greater uniformity to the penetration of the paraffin. We suggest that you try a piece of the board both hot and cold, and see if there is a change in the appearance of the board. The varnishing of the board would defeat the purpose for which the paraffin is applied; that is, to render it moisture and grease proof. It is our opinion that an uncoated or unsized board would be more easily paraffined than the coated ones.

Decalcomania Not a Typographic Process

A Massachusetts printer submits several decalcomania transfers and asks how they can be produced by a typographic printer. An Indiana engraver writes as follows on the same subject: "I should like very much to be enlightened as to the process involved in producing the enclosed monogram. Also tell me the grade of ink or silver or bronze used on a gum solution, and the kind of varnish used in applying the monogram. Is there any literature available on the subject?"

Answer.—These designs are produced wholly by lithographic process. Special paper is used, and specially ground inks are required. They are printed mainly on stone lithographic presses, not offset. The work consists of printing the design in reverse on a sheet of special paper; that is, the key

plate of the design is the first one printed and the other colors follow in reverse order. The last plate is either silver or gold, and covers the entire design and only appears in the finished print in such places as desired by the artist. It is not necessary, however, that either metal be used, as any other ink may be used as a final color. To make the pictures more permanent, they are given a light coat of bleached shellac, which is sufficient to prevent rubbing, as in the case of designs on furniture and manufacturers' names on pianos, phonographs, etc. Where the design is applied to glass, it will hold securely if first the glass is well cleaned with wood alcohol, and where no abrasive cleaner is used. Almost any book on lithography explains in detail the manner of production.

Weak Impression and Need of New Rollers

A Michigan publisher sends a copy of his paper and asks why it prints so weak. There appear to be two reasons, one the application of the ink to the form, which may be due to hard rollers. The impression also appears weak. This may indicate that you require additional packing on the cylinder, or that the cylinder bearers need to be brought to a closer union with the bed bearers. We can not tell you just which of these conditions need changing, but you can see for yourself. Your pressman should know which of the foregoing troubles causes the weak printing. If you have not recently had new form rollers this may be the cause of your trouble. If your cylinder packing is not sufficient to bring its surface above the cylinder bearers at least the thickness of two or three sheets of print paper, then you have it underpacked.

Printing a School Annual

A printer in a small town in Kansas desires advice regarding the makeready on a school annual carrying a number of square finished halftone plates. He wants to know what interlaying means.

Answer.—The makeready of square finish halftones should begin by having all plates type high and fairly uniform on printing surface. When the form has been placed on the press and you have a tympan just as you describe, pull a proof on any smooth book stock and then examine each plate for legibility. If you find some plates are too high and others too low, some weak in one place and others weak in different places, you should proceed to correct surface conditions by interlays and by reducing the height of plate mount. Presuming that a plate shows a low corner, or a low place at any other point, patch up as indicated on the sheet which we sent you, using your own judgment as to the thickness of paper employed. The interlay is placed under the plate and not under the block. Remove plate by giving block a sharp blow on an imposing stone. This blow raises the brads, which allows the lifting of the plate. When the plates are interlayered and an impression shows fairly uniform, the work of makeready really begins. If hand cut overlays are to be used they should be prepared before the form goes to press, as much standing time is thus saved. To make a hand cut overlay you may pull

four impressions on French folio, or on onion skin folio. With a suitable knife, cut out the solids or heavy tones and attach them in a precise position on one of the sheets. Then cut out the solids and near solids and attach them on the same sheet, being careful to register exactly with the design or picture; finally cut out the high lights only and attach the sheet to preceding ones in register. The overlay may be attached to the spotup sheet or in the tympan. The overlay so prepared will consist of three thicknesses on solids, two thicknesses on middle tones, and where the high light was being cut out will be without the normal pressure at that point. The overlay so prepared will be attached about three sheets down and in register with an impression pulled on the tightly drawn top sheet. In order to secure a register you may draw up the top sheet tightly, then allow the press to attain regular speed, then pull impression on top sheet. With a knife blade, punch a mark at the corners of the halftones or make a mark where the spotup sheet can be attached down about three sheets. The application of a heavy overlay may require the removal of a hanger (a tympan sheet). When another impression is pulled it may require another spotup sheet to finish slight discrepancies in the first one. But for a few tissue patches the halftones may not need any additional overlay. If you have much halftone work to do you will find it advantageous to install a mechanical overlay outfit. A mechanical overlay is specially prepared. The selection of tone gradation in the overlay is automatic and does not depend upon the judgment of the pressman. The result is an overlay of varying thickness, corresponding exactly to the tone gradations of the subject or design.

Printing With White Ink

A Missouri pressman sends a specimen print of a job he was printing with white ink on antique stock. He wants to improve the appearance of the print and asks our suggestions.

Answer.—You could not have undertaken a more difficult job of presswork than to try to secure a satisfactory white impression on dark colored stock. The difficulty is not due to printing on a platen press, for it would not materially improve matters even on a cylinder press. The whole trouble is due to the lack of density in the white ink itself. The best ink is a cover white; a mixing white should not be used. The cover white is a lead pigment (doubtless) ground in a heavy varnish. The relative amount of pigment to vehicle is much greater than in a mixing white, hence it has a greater covering capacity. Considering that your type selection for this kind of ink could have been more judicious, we believe you have done fairly well. To produce acceptable presswork with white ink we would first select a type face without any light elements, preferably a face of uniform contour having no sharp points. The border rule conforms to this specification, as it is of constant outline. The second consideration is ink and rollers. Good ink with unsuitable rollers would be as unwise as weak bodied ink with good rollers. So then secure the best cover white ink, a special grade intended for printing on antique stock such as you used. The makeready finished, take the sheet of pressboard from below all sheets in tympan and place it next below the top sheet. Do not carry too much ink; that is, do not carry enough to permit the impression to squash it outside the area of the type and rule face. After printing a few sheets try a small amount of finely bolted zinc white on a piece of cotton wool and rub it over the freshly printed surface, just as if you were bronzing. The white powder adhering to the fresh ink should coat over the slightly irregular printed surface and give more uniformity. Do not apply the white powder forcibly, as it may tint the stock by adhering to the fibers of the paper. After the ink has dried, the surplus powder can be readily brushed off. A second impression may be applied; complete opacity of the white can not be secured from ink; one must resort to the white foils which are applied by heat in a bookbinders' stamping press.

BOOSTERS' COMMITTEE ANNOUNCES PLANS FOR GRAPHIC ARTS EXPOSITION

A special meeting of the Board of Governors of the International Association of Printing House Craftsmen was held at the Copley Plaza Hotel, Boston, April 8 and 9. The program for the Graphic Arts Exposition to be held in Boston, August 28 to September 2, was endorsed by the international board, and plans were formulated for arousing interest in the exposition throughout the United States and Canada.

A boosters' committee, consisting of the international officers, with John J. Deviny, of Washington, D. C., chairman, Harvey W. Weber, of Buffalo, New York, and Perry R. Long, of Philadelphia, has begun a publicity campaign to put the benefits of the coming exposition squarely before the people. This committee is coöperating with the local committee headed by Joseph J. Dallas and Fred A. Williams. Mr. Deviny, Mr.



Men Behind the Boston Graphic Arts Exposition.

Left: Arthur E. Ham, A. E. Ham Company, treasurer Boston Graphic Arts Exposition. Right: Herbert Farrier, resident manager Japan Paper Company, member Board of Directors, Boston Graphic Arts Exposition.

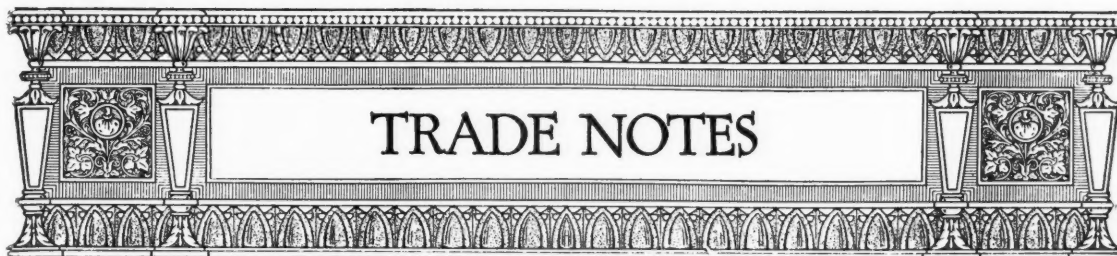
Dallas and Meyer F. Lewis are at present on a trip covering the principal cities of the United States and Canada addressing the various printing trade organizations.

The members of the committee left New York on April 18, and at the time of our going to press they have spoken before the craftsmen's clubs of Philadelphia, Pittsburgh, Springfield, Cincinnati, Chicago and Milwaukee.

The boosters addressed the Chicago club on Monday evening, April 24. The Chicago craftsmen, who remember with pride the exposition which they put over last year, listened with interest and admiration as Mr. Dallas and Mr. Deviny described the plans now under way. The Mechanics building at Boston is three times the size of the Chicago Coliseum, and at present nearly three-fourths of the exhibition space has been sold. Mr. Dallas said that those who were represented last year are coming back with larger and finer exhibits, and that the exhibition as a whole will be much more educational and will have a much broader scope. The exhibits will include all the features of the previous exposition with many improvements, as well as a large number of new ones.

Mr. Dallas spoke of the appreciation of the Boston club for the work of the Chicago craftsmen in blazing the trail. Their success has given the Boston club a solid foundation to work on and has helped them greatly in selling space to exhibitors, who no longer feel that a graphic arts exposition is an uncertain venture, but realize that it is the best means of demonstrating their products to the executives of printing plants. Exhibitors are sold on the value of the exposition, and the members of the boosters' committee are making the trip to stimulate interest in the "B in Boston" movement.

Speaking for the Chicago club, William R. Goodheart stated that although the attendance at the meeting on April 24 was small, the Chicago craftsmen were solidly behind the movement and he was confident that there would be a large and enthusiastic delegation from Chicago.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Toledo Company Celebrates Formal Opening

The Franklin Printing & Engraving Company, Toledo, Ohio, celebrated the formal opening of its new home at 226-236 Huron street by keeping open house all day. A radio receiving station was installed on the first floor and an enjoyable program was heard. In the afternoon a Benjamin Franklin memorial tablet was unveiled by the Advertising Club, E. E. McClish, of the United States Advertising Company, acting as master of ceremonies.

Head of Canton Printing Firm Retires

T. B. C. Voges, after thirty-five years of active service as president of the Roller Printing & Paper Company, Canton, Ohio, has retired and turned the business over to his son and his son in law, J. C. Voges and L. M. Wible. In this period Mr. Voges has seen his company grow from a one man shop to one of the largest and most complete in Stark county. The Roller Printing & Paper Company specializes on high grade color and catalogue work, and on loose leaf and bank systems.

"Commercial News" Purchased by Dean Wilde

Dean Wilde, editor and publisher of *Commercial News*, Sioux Falls, South Dakota, who has had charge of the business since the death of Edward J. Mannix a year ago, has purchased the publication from the Mannix estate. He formerly was connected with newspapers in Sioux City, Des Moines and Omaha.

C. J. Nuttall has joined the organization as business manager of *Commercial News* and has taken an interest in the business. Mr. Nuttall was with the *Ben Franklin Monthly*, Chicago, for several years.

Commercial News is published in two editions, one going to the general merchandise, dry goods and grocery trade and the other to the hardware, farm equipment and building material trades.

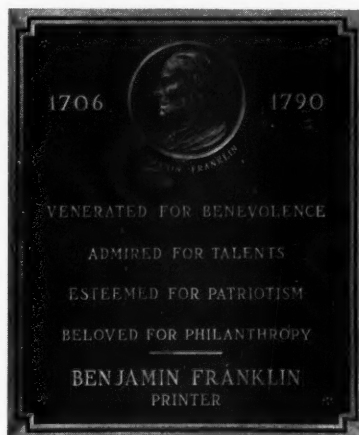
Coöperative Buying Urged by U. T. A.

The officers and the Executive Committee of the United Typothetae of America, comprising some thirty representatives from the various administrative districts of the United States and Canada, met in Chicago from April 5 to 8. The most important question discussed at the meeting was that of the long price list. The U. T. A. states printers feel they have been unjustly treated by the paper merchants publishing net price lists, which greatly handicap the printer in the resale of paper. It is claimed that the

printing industry is the only major industry in the country where the jobbers continue to publish net lists, depriving the printer of fair support in retailing paper.

In some localities, notably Detroit and Washington, D. C., the jobbers have yielded to the demands of the printers and have issued retail price lists.

The Executive Committee of the U. T. A. adopted a resolution recommending that



Franklin Memorial Tablet Erected by Franklin Printing and Engraving Company.

printers in the various cities organize local buying committees and purchase their paper from houses recognizing their claims.

Prominent Artists in Strathmore Advertising Campaign

Several famous artists have been engaged by the Strathmore Paper Company in preparing an advertising campaign which promises to be of unusual interest. The first advertisement of the campaign has been designed by Guido and Lawrence Rosa. The format of the folder is a novel one, the cover being pasted to the fly leaf so that there are no stitches visible, giving it rigidity without a feeling of stiffness. The center spread unfolds into a broadside which gives the artists a better opportunity to display their interpretation of the theme "Paper is part of the picture."

The Rosa booklet is of exceptional interest to printers and lovers of good printing. It is an excellent example of coördination of design, typography and paper, and will be appreciated also for the quality of printing and authenticity of design. This is the first of a series of ten booklets to be dis-

tributed during the year, the remaining pieces to be designed by Cleland, Treidler, Barton, Cooper and other prominent artists.

Du Bois Press Pays Second "Golden Rule" Dividend

The Du Bois Press, Rochester, New York, gave a dinner to its employees and their wives, husbands and sweethearts at the Old Colony Club, Hotel Seneca, on Saturday evening, April 15. About one hundred were present and enjoyed a get together social evening. A. F. Du Bois, president of the company, gave a talk on coöperation and efficiency, and representatives of the various departments responded, expressing the employees' appreciation of the treatment accorded them.

An appreciated feature of the evening was the distribution of the second semi-annual wage dividend, which amounted to \$2.37 a week to every one who had been with the company three months or longer. On May 2, 1921, the Du Bois Press announced a Golden Rule policy, pledging to its employees participation in the financial prosperity of the business and the best working relations that could be established. The banquet and wage distribution were in furtherance of this policy.

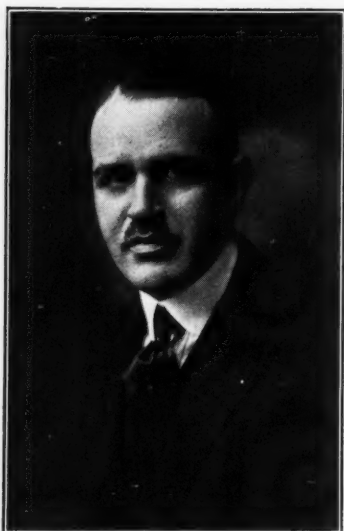
Public Printer Addresses Franklin-Typothetae

George H. Carter, the Public Printer, was the speaker of the evening at the April meeting of the Franklin-Typothetae of Chicago, which was held at the Hamilton Club, Thursday evening, April 20. After the dinner those present heard Mr. Carter give a brief address through the radio receiving outfit and amplifier which was installed in the dining room of the club. Marion S. Burnett, chairman of the commercial group, entertained the gathering by reading several humorous alleged telegrams. Music was provided for the evening by Mrs. Harlo R. Grant's orchestra.

After returning from the radio broadcasting station Mr. Carter spoke at greater length about the work of the Government Printing Office at Washington, of which he is the head. He described the equipment of the office and the scope of the work performed. He told of the efforts of the present administration to run the office on a business basis and he pointed to what the department had already accomplished in increasing production and eliminating inefficient methods, thus saving the taxpayers of the United States a considerable sum of money.

Dexter Folder Company Opens New Branch Office in St. Louis

The Dexter Folder Company announces the opening of a new sales office and service department in the Railway Exchange building, St. Louis, Missouri. The new office is under the management of E. L. Arey, who for the past few years has been connected



E. L. Arey.

with the sales force covering the territory under the supervision of the company's New York office.

Service men will be stationed at the new St. Louis branch for handling the erection and general supervision of all Dexter equipment in that section. The following States are included in the territory covered by the new branch: Iowa, Kansas, Missouri, Nebraska, Colorado and South Dakota.

Price of Duro Overlay Reduced

A substantial reduction in price is announced by the Duro Overlay Process, 802 Bartlett avenue, Milwaukee, Wisconsin. At the new price this overlay process will be within reach of the smaller printing plants, who would do well to investigate the economy of the mechanical overlay and its superiority over the hand cut product.

April Meeting of Michigan State Typothetae

The monthly meeting of the Michigan State Typothetae was held at Kalamazoo on April 15, over sixty sitting down to a luncheon as the guests of the local Typothetae. Representatives were present from all cities except Detroit, which was unrepresented, to the regret of all present. President C. W. Johnson presided at the luncheon, which was enlivened by vocal and mandolin selections by the Gibson mandolin girls from the local Gibson mandolin factory.

After luncheon there was an interesting round table talk on the subject of vocational training for printers in the State. The principal address was given by D. G. Smith, superintendent of vocational training of the State of Michigan, who illustrated the im-

portance of teaching the children not only how to live but also how to earn a living. George B. Frazee, of Grand Rapids, superintendent of vocational schools, showed what his city is doing and how the master printers cooperate in seeing that the proper instruction is given. Superintendent Drake, of Kalamazoo, spoke, as did F. W. Gage, of Battle Creek, who reviewed the subject thoroughly and pointed out the efforts which had been made for years by the U. T. A. to map out a course for apprentices as well as to provide training for others in the trade.

A New Style of Envelope

Application for a patent on a new style of envelope known as the "O & W Self Sealing, Instantaneous Opening Envelope" has been filed by Ogden & Weigand, Jefferson City, Missouri.

In making this envelope the paper is cut to the required shape by means of a die. The back section folds under the front section, which is provided with two flaps half an inch wide, which seal over the back. The envelope opens at the right end, the flap having a tongue three-fourths of an inch wide at the top, which is inserted under two small flaps cut in the front of the envelope. Placing the stamp over these two flaps seals the envelope. It is quickly opened without damage to the contents by simply pulling the edge of the tongue which projects to the left of the stamp. The inventors state that these envelopes require twenty per cent less paper in their construction than any style now on the market.

Merger of Newspapers in Bremerton, Washington

The *News* and the *Searchlight*, the two afternoon dailies at Bremerton, Washington, were consolidated on April 1, and are now being published under the name of the *Bremerton Daily News-Searchlight* by the Consolidated Publishing Company. The officers of the new corporation are: President, H. D. Matthews, former president of

the Daily News Company, who is also vice president of the National Editorial Association; vice president, W. B. Jessup, former owner and publisher of the *Evening Searchlight*; secretary, H. W. Fredericks, former vice president of the Daily News Company. Frost, Landis & Kohn, New York, Chicago and Atlanta, will be foreign advertising representatives.

The consolidated paper is the only one published in Bremerton, and serves a population of some 22,000 people immediately adjacent to the Puget Sound Navy Yard, which is the Pacific Coast base for the larger vessels of the United States Navy. Bremerton is the largest town in the county and is the trading center for a large farm population.

The *News-Searchlight* has a battery of four linotypes and is well equipped in other respects. The consolidation has met with the approval of local business interests, who appreciate the advantages offered by the combined circulations and promise the *News-Searchlight* their solid support.

Hampshire Paper Company Cooperates with Printers in Direct Advertising

The Hampshire Paper Company, South Hadley Falls, Massachusetts, has produced a direct mail campaign to be distributed in cooperation with printers. The campaign is to consist of twelve monthly mailings of eight-page folders printed in three colors. They are decidedly attractive in design and interesting in copy. Each month the folders are printed on a different color of Old Hampshire Bond and are provided with envelopes to match. A limited quantity will be supplied to printers with their imprint, and the printers will in turn mail them to select lists of customers. The object of the campaign is to create better business for both the printer and the paper house, and to instill into customers' minds the value of better business stationery. It also shows a great variety of effective color schemes which are possible on the different colors of Old Hampshire Bond.



Special Wesel Camera for "Cleveland Plain Dealer."

This special 36 inch copying, enlarging and reducing camera has just been completed by the F. Wesel Manufacturing Company, Brooklyn, New York, and shipped to the *Cleveland Plain Dealer*. It will be used in the rotogravure department for making positives and negatives up to double page size.

New Additions to Huber Staff

J. M. Huber, 65-67 Houston street, New York city, announces three recent additions to the sales department. The new members of the ink company's staff are men of ability and experience.

A. Vincent Weber is thoroughly acquainted with the manufacture and operation of printing presses, as he has been associated with the John Thomson Press Company and with the E. A. Paul Wolf Company, more recently holding the position of purchasing agent with Dennison & Sons.

J. Henry Stephany has been connected with the printing and allied trades since he started to work in 1901. His first position was with the F. Wesel Manufacturing Company. Later he became connected with the Keystone Type Foundry, the American Type Founders Company and then with the Syracuse Smelting Works, leaving the latter company to join the Huber staff.

J. W. Coleman has had twelve years' experience in the pressroom and is therefore in a position to understand ink problems. During that period he has been pressroom executive for Sears, Roebuck & Co., and assistant foreman for the Periodical Press and the *Pictorial Review*.

A New Type High Planer

Printers are realizing the value and economy of having a type high planer in their own shops to reduce the constant expense of idle presses and pressmen when forms are unlocked to treat troublesome plates, and this fact is causing considerable interest in the new Howard type high planer. The feature of this type high planer is the tool steel cutter, which, it is claimed, will plane one million board feet without sharpening and will accurately surface either wood or metal.

A constant source of expense to printers is the cost of rectifying old cuts, warped



The Howard Type High Planer.

or remounted, and for this service the Howard planer is said to be particularly adapted. It will accurately plane to type height any cuts which are too high. Low or uneven cuts can be given a coat of glue or paper and then planed to proper dimension. The cutter will surface strawboard or the finest of makeready tissue without tearing, and will plane glue smooth without chipping.

The Howard machine is also being used successfully in newspaper work for planing either thin or thick cast stereotypes. The cutter does not fill up with lead or become dulled. An extra cutter does not have to be carried, as a good machine shop can regrind the Howard in three or four hours.

The Howard planer was introduced two years ago, but was not marketed. It has recently been taken over by The White Manufacturing Company, Goshen, Indiana. Several important changes have been made in the original design and the machine now offered to the trade is a greatly improved product. During the past two years a number of Howard planers in service have proved the effectiveness of the new design.

The C & G Manufacturing Company, 538 South Dearborn street, Chicago, has been appointed the sales representative of the Howard planer in the Chicago territory.

The Hancock All Steel Quoin

The Hancock Perfecting Lineup Machine Company, of Lynn, Massachusetts, is placing upon the market a new quoin which is said to have many advantages. It is of the direct spread type and is made entirely of steel, as the name implies. The quoin is only $\frac{3}{8}$ of an inch wide when closed, but will open one-third its width and lock securely at any point of expansion. The positive locking feature insures against possible accident often caused by quoins jarring loose. It is impossible for this quoin to work loose by any vibration of the press.

All parts are finished steel and are interchangeable. The working parts are case hardened to give long service. The quoin closes automatically when pressure is released. The closing springs are housed in the side walls of the quoin, entirely out of sight, and are thereby protected from breakage or loss. The wedge which opens the walls of the quoin extends along the inside a distance equal to one-half the entire length of the quoin and provides a very efficient bearing surface which will not bend the sides and cause damage to the furniture.

One of the hardest tests of these quoins is to hold the steel from which they are made in position on machines of Hancock manufacture while the milling operations are being done. In this case they are locked metal to metal and the vibration of the milling and cutting off tools is very much greater than that of the printing press.

Paul Dinse, Prominent Chicago Electrotyper, Dies

Paul Dinse, one of Chicago's prominent electrotypers, passed away April 14.

Mr. Dinse entered the firm of A. Zeese & Co., electrotypers, as an apprentice in August, 1872. Completing his term he worked for the Marder, Luse Company and for Sandberg Juergens, later becoming financially interested in the Juergens Brothers Company. In 1902, with Messrs. Page, Peterman and Went, he founded the firm of Dinse, Page & Co. In 1908, when the plant on Adams street was totally destroyed by fire, the firm removed to the present location, 725 South La Salle street, where it has grown to be one of the largest plants in the city.

For over twenty years Mr. Dinse served the Chicago Employing Electrotypers Association in various official capacities and was ever active in furthering the progress of the industry. He was a national figure in organization activities and was well



Paul Dinse.

known to the members of the industry throughout the country. He had been a resident of Jefferson Park since 1883, and was active in its civic affairs. He was laid to rest at Union Ridge Cemetery with full Masonic honors. Four sons, Fred, Paul, Henry, George, and one daughter, survive. Fred and Paul are associated with Mr. Page in continuing the firm of Dinse, Page & Co.

Printing Students Make Tour of Inspection

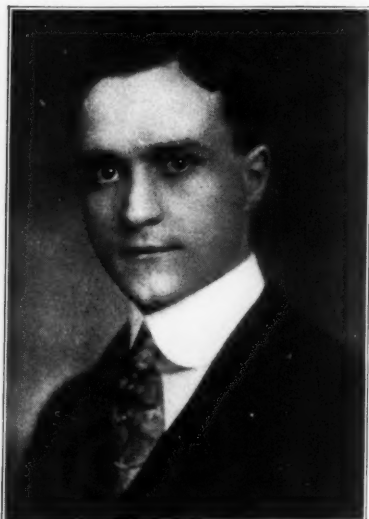
Twenty-six members of the Graphica, the student organization of the department of printing and publishing, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, spent their Easter vacation on an extensive inspection trip. The party was away from April 5 to 15, on a tour covering Springfield and Holyoke, Massachusetts, New London, Connecticut, New York city and Philadelphia.

Some of the largest plants in the country connected with different branches of the graphic arts were visited by the students, the variety of interest touching about every phase of work included in their course of instruction at Carnegie Tech. Nearly all the expenses of the trip were met through the efforts of the Graphica Club during a preceding Christmas card campaign.

The printing and publishing course at Carnegie Tech. is one of the most thorough and elaborate given in any technical college. The regular day course extends four years, leading to the degree of Bachelor of Science in printing. The course is planned primarily to train men for executive positions in the printing industry. The unusual educational background afforded and the scope of the courses of study, have led the United Typothetae of America to select the department of printing of the Carnegie Institute of Technology as its official technical school of printing.

W. L. Leonard Appointed Sales Manager Miller Philadelphia Branch

The Miller Saw-Trimmer Company, of Pittsburgh, announces the appointment of Wilbur L. Leonard as sales manager of its Philadelphia branch, 141-143 North Twelfth street, Philadelphia. Mr. Leonard is well



Wilbur L. Leonard.

known to printers in that territory, having covered it for several years as a Miller saw trimmer salesman.

Sales Helps Issued by Chandler & Price

During these times dealer selling helps are urgently needed. The manufacturer recognizes it, and the printer finds it easy to sell him and to print direct matter of all kinds for him.

The Chandler & Price Company was not unlike other manufacturers in this respect during 1921. New sales producing folders were printed and furnished each dealer for distribution to his customers, at the rate of one every three weeks. This average has been maintained during the first quarter of 1922.

Approximately two million folders have been issued. This does not include the "Business Getter" sales suggestions recently distributed. Each quantity of circulars bore the imprint of the dealer who received them. Every folder was printed on a Chandler & Price press.

Chicago Printers Make Quick Recovery From Fire

Twelve of the sixteen Chicago printing plants which were destroyed by fire on March 14 have resumed operations, two have taken no steps toward starting and two have decided not to operate.

Ten of the twelve which have resumed business purchased their new equipment through the Chicago house of the American Type Founders Company. The proprietors of six of these had found new quarters by March 16, and the delivery of the equipment began the same day. One plant was almost completely installed on the 15th and in operation on the 16th, and all ten

were installed before April 1. The selling organization of the Chicago house was reinforced by its country salesmen, and the efficiency department under C. W. Kellogg made layouts of plants as soon as each printer had found new quarters. Additional stocks of type, machinery and other equipment were drawn from the Milwaukee and Detroit houses. Carloads of presses were started on the 15th from the Kelly press factory, Jersey city, and from the Chandler & Price Company, of Cleveland, and carloads of wood and steel equipment from the Hamilton Manufacturing Company. Three Kelly presses were destroyed in the fire, but seven are now in action in the reëquipped plants. Although the staff of the Chicago house worked night and day for two weeks attending to the requirements of the fire victims, the regular business of the company was not neglected.

Brief Notes of the Trade

J. G. Elliott, president of the British Whig Publishing Company, Kingston, Ontario, has been elected president of the Ontario Educational Association.

The Paper Mills Company, 517-535 South Wells street, Chicago, has been appointed agent in the Chicago market for the products of the S. D. Warren Company.

The Acme Paper Company, 115-121 South Eighth street, St. Louis, Missouri, the Lincoln Paper Company, Lincoln, Nebraska, and the Carpenter Paper Company, Billings, Montana, have been appointed by the American Writing Paper Company as Eagle-A service houses.

H. E. Omann, of Chicago, has recently joined the sales force of the Latham Machinery Company and is connected with the Chicago office. While Mr. Omann has not previously sold bookbinders' machinery, he has had considerable experience in other machinery lines. After serving as sergeant-major with the Thirty-first Division during the war, he was employed in the sales department of a Chicago manufacturer, leaving to accept the position he now holds.

The April meeting of the San Francisco Bay Cities Club of Printing House Craftsmen was unusually interesting, as the subject for the talk was an important one to all craftsmen. H. J. Griffith gave an address on "Engraving—Its Terms and Processes," and was kept busy answering questions concerning engraving problems till after the hour set for closing the meeting. The Bay Cities Club is steadily growing, and reports the addition of many new craftsmen to its membership.

The Thompson Type Machine Company, Chicago, has issued a folder describing the use of the Thompson typesetter in casting type for foreign languages. Through additions that have been made to the matrix equipment, this machine can now be used for over fifty different languages, twenty-five of which use roman characters with special accents. By means of a special matrix holder, linotype and intertype matrices can be used with the Thompson caster.

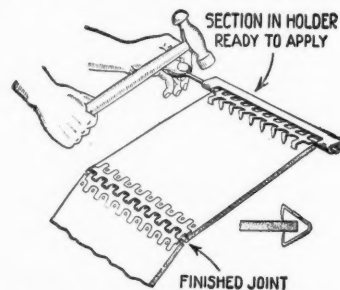
John C. Harding, one of the best known printers in Chicago, has been elected president of the Old-Time Printers Association of Chicago. Mr. Harding has been active in political and labor circles for many years. For a number of years he was recording secretary and organizer of Chicago Typographical Union No. 16 and in 1913 was elected to the Board of Education of the city of Chicago. The other officers elected by the association were: Frank Keefer, vice president, and William Mill, secretary and treasurer.

The officers and program committee of the Buffalo Club of Printing House Craftsmen are doing great work in stimulating interest in their regular monthly meetings. Good speakers have been provided for each meeting, and live discussions on problems of the craft are an entertaining and instructive feature. For the April meeting, Wesley Benzee, secretary of the club, arranged a radio concert, a special receiving and amplifying set being installed. A "B in Boston Club" has been started, and it is expected that Buffalo will have a large representation at the international convention and exhibit.

J. A. Richards, of Kalamazoo, Michigan, who has for many years been known to the trade as the manufacturer of Multiform saws and Multiform die making machines for cutout work, announces that he has secured an efficient production manager to take charge of the manufacturing of the entire line of some forty styles of machines which he now builds. Mr. Richards states that twelve years ago he was manufacturing just one machine, whereas today he has thirty styles and combinations of saws and saw trimmers, and ten other kinds of machines, useful to the printing and allied trades. The past year was devoted to bringing out the de luxe line of saw trimmers, and improving the other machines.

New Size of Belt Lacing

A new size of Alligator steel belt lacing has been put on the market by the Flexible Steel Lacing Company. It is known as No. 1, and is designed especially for belts from $\frac{1}{8}$ to $\frac{3}{4}$ inch thick. Formerly the sizes jumped from No. 00 to No. 15, the



Method of Applying Alligator Steel Belt Lacing.

former being too light and the latter too heavy to care for the service for which the No. 1 is designed. On the two smaller sizes a special holder frame is furnished with each package, which expedites the application of these miniature sizes.

THE INLAND PRINTER WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 69

MAY, 1922

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00; Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

NEWSPAPER LAW, a digest of over 400 court decisions on subscriptions, legal and commercial advertising, libel, lotteries, etc., indexed for quick reference; \$1.50. CITIZEN PUBLISHING CO., LaGrange, Ill.

BUSINESS OPPORTUNITIES

A PRINTING OFFICE operating in Newark, N. J., doing a yearly business of \$20,500.00 with satisfied permanent customers, netting the owner more than \$5,000 per year, is offered for sale at a reasonable price. The proprietor wishes to retire, but will spend a few weeks or months with the purchaser to start him right; present owner has run the office end, doing no production work. This is a going concern with an established trade and good will, but such is not considered in the price; proprietor is willing to sell for a reasonable amount of cash and grant terms to responsible parties; financial and operating statement prepared by Typothetae Accountant on request. For further information, terms, etc., write TYPOTHETAE OF NEWARK, N. J., 197 Market street, Newark, N. J.

FOR SALE—Up-to-date bindery and loose leaf business, established over 20 years in one of the liveliest and largest cities in Iowa; \$25,000 to \$45,000 annual sales; good chance to increase; can be bought on easy terms at a low figure; a bargain to the right person; owners wish to retire. B 595.

JOB PRINTING PLANT; everything new; high-class trade; excellent location, low rental; selling account health; \$1,500; wonderful climate; population 30,000; big opportunity; quick action necessary. BOX 427, Asheville, N. C.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. B 468.

FOR SALE

FOR SALE—We are sole agents for handling the sale of several modern 42 by 62 inch bed Miehle 2-revolution presses with combination extension Miehle deliveries, numbers over 6800; these presses have been used on color work only; send your representative to see running in Chicago; price \$3,750. Can also sell D. C. motors, Rouse paper lifts and Rouse register base equipment; Latham stitchers, ¼, ⅜, ¾ and 1½ inch; 15 by 21 Golding; 14 by 22 Style 6-C Colts press; 8 by 12 to 14½ by 22 C. & P. new and overhauled presses; 35 by 47 Whitlock 4-roller 2-revolution cylinder press; 26 by 35 and 30 by 42 Century 2-revolution presses; 23 by 38 Campbell, 50 by 74 Cottrell, 27 by 40 Swink and other two-revolution presses; also stock of drum presses, 17 by 21 up to 36 by 52; 30 by 42 S. K. White four-roller Miehle and 42 by 52 four-roller modern Huber-Hodgman two-revolution presses; Latham punch with special heads for loose leaf line; Latham Monitor paging machine; 38 and 50 inch Seybold Auto clamp power cutters; 10 by 15 Chandler & Price press with Miller feeder. We have large and small outfits for sale. WANNER MACHINERY COMPANY, 714-716 S. Dearborn street, Chicago.

FOR SALE—PRESSES: 1 Standard Automatic press; 3 Walter Scott, 4-roller printed side up delivery, bed sizes 46 by 62-inch, 42 by 55-inch, 37 by 51-inch; 1 Hoe double-sheet rotary press, 44 by 64-inch with two Cross feeders and 230 volts D. C. motor; 2 John Thomson presses, 10 by 15 inch, two-roller. FOLDERS AND FEEDERS: 1 Chambers 62-inch D/16 folder; 1 Chambers 33 by 46 inch jobber; 1 Dexter No. 101 D/16 folder, 32 by 44 inch; 1 Dexter No. 104 D/16 folder, 40 by 54 inch; 1 Dexter No. 190 jobber; 1 Hall No. 525 folder; 1 Frohn disc ruling machine with Frohn feeder, 38-inch. MISCELLANEOUS BOOKBINDERS EQUIPMENT: 1 Marresford tipping machine, 5 by 7 inch to 9 by 12 inch, practically new; 1 McCain feeder for attachment to model "B" Cleveland folder; 1 Seybold double head 7 by 38 inch die press; 1 Hancock register table; 1 Sheridan arch embosser; 1 Sheridan covering machine; 1 Sheridan rotary board cutter; 1 Tatun power punch with miscellaneous punches. GEORGE R. SWART & COMPANY, Inc., Printing Crafts Building, 461 Eighth avenue, New York City; Transportation Building, 608 S. Dearborn street, Chicago.

USED MACHINERY FOR SALE

8 Ludlow Typographs with motors.
21 Matrix Cabinets.
282 Fonts of Matrices.
128 Composing sticks.
Miscellaneous Matrices and Equipment.
Write for circular describing used and rebuilt composing machines, cylinder and job presses, binding and other machinery for sale.
THE NEWMAN CO.
Tribune Building, 154 Nassau Street, New York City.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Kiddler rotaries: 28 by 20-inch perfecter, flat or folded delivery; 30 by 30-inch perfecting and extra color on face; 36 by 48-inch two-color, and 30 by 20-inch and 36 by 60-inch one-color rotary wrapping paper presses; roll feed bed and platen Kidders, one 8 by 12 inch one-color; also two 6 by 6 inch New Era presses printing two colors on top of web with attachments, and one 6 by 6 inch New Era press printing two colors on top and one color on the reverse side of the web with attachments. **GIBBS-BROWER COMPANY**, 261 Broadway, New York City; 181 Quincy street, Chicago.

FOR SALE—Printing plant, modern; will sell all or one-half interest to right party; \$18,000 equipment; 1 Miehle press, 1 14-linotype, two platen presses, Miller feeder, stitchee, electric cutter, complete type and case equipment; good business and fine location in second largest city in Oklahoma, center Mid-continent oil field; unusual opportunity; \$5,000.00 cash required; good reason for selling. **THE EMPLOYER PUBLISHING COMPANY**, Box 1549, Tulsa, Oklahoma.

FOR SALE—Five new National job presses, 13 by 19; these presses are heavily constructed and have many special features for the production of high-class work; eleven roller ink distribution system—3 form rollers; these presses have never been used because of cancellation of work for which they were ordered; will be sold with or without motors; any reasonable offer for the lot or for one or more will be considered. B 606.

OWING TO A CHANGE in production methods, we have for disposal one 36 by 48 latest model Premier Cutting and Creasing press with a Dexter pile feeder guaranteed in excellent condition, having been used but six weeks. For particulars, price and demonstration apply **H. A. GILLAN**, Purchasing Engineer, Eastman Kodak Company, Kodak Park Works, Rochester, N. Y.

FOR SALE—Harris Automatic presses: three (3) two-color S. 1. (16 by 20) presses; three (3) one-color S. 1. (16 by 20) presses; two (2) one-color E. 1. envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. B 608.

FOR SALE—Linotype metal—Great Western make—practically new; not more than half has been melted more than once since it came from manufacturer; price 6c per lb. in quantities of not less than 250 lbs., cash with order. **WM. L. PACKARD**, Geneva, N. Y.

MOTORS—Fifteen direct current motors, constant and variable speeds, one-eighth to ten horse power, complete with pulleys, starting boxes and controllers. **THE TIMES PRINTER**, 809-815 Linden street, Scranton, Pa.

FOR SALE—Brackett stripping machine in good condition, used very little; will strip flat sheets, reinforce catalogues, backs of books and tablets; price reasonable. B 564.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal street, Chicago.

MILLER SAW-TRIMMER six-inch Standard metal cutting saws; regularly \$6.00, our price \$2.45. Write for information. **WONDERSAW**, 202 West 20th street, New York.

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press, with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. B 319.

FOR SALE—Model B. Cleveland folder, like new in every particular; price low and terms to suit; immediate delivery. **WM. L. PACKARD**, Geneva, N. Y.

FOR SALE—Back volumes, 8 to 65, *The Inland Printer*. Also volumes 62 to 72 *The American Printer*. **A. T. GAUMER**, 701 Wulsin Bldg., Indianapolis, Ind.

FOR SALE—One of the most desirable job shops ever put on market; clearing \$500 to \$600 a month; price \$6,000. **C. R. MARTIN**, Sheridan, Wyo.

FOR SALE—Complete electrotype foundry in good condition. For particulars address **DAYTON ELECTROTYPE CO.**, 314 E. Fifth street, Dayton, Ohio.

FOR SALE—One Rosback No. 113 index cutter with adjustable rack; practically new machine; price \$200 Grand Rapids. **THE MACEY CO.**

FOR SALE—S. No. 1 one-color Harris press; may be seen in operation. **MORRIS LUSTIG**, 45 Rose street, New York City.

FOR SALE—Cox Duplex web press for printing newspapers, four, six or eight pages. 51 Vesey street, New York City.

PAPER RULING MACHINE, paging machine, multi-color press. **GEBHARD BROS.**, 228 Woodward avenue, Detroit, Mich.

FOR SALE—Miller Saw-Trimmer; cost \$450, sell for \$250; terms; good as new; taken in exchange. B 503.

FOR SALE—Two Monotype typesetters and three keyboards with equipment. B 603.

HELP WANTED

Ad. Writer

WANTED—Capable man who can plan, lay out and write good advertising copy, and prepare good booklets and advertising literature. Address, stating experience, **WHEELING NEWS LITHO CO.**, Wheeling, W. Va.

Composing Room

COMPOSITORS—One of the largest and most progressive firms in Canada, doing the highest grade book and color work; has openings for an artistic job compositor, also make-up man; we are running open shop, 48 hours; pleasant working conditions; will pay highest wages to the right men; every opportunity will be given for advancement; to men who are looking for a good, steady position with good prospects for the future this is an exceptional opportunity. Reply, giving full particulars, to B 496.

LAY OUT MAN—One of the largest printing houses in Canada has an opening for a good lay out man with experience in handling the highest class work; splendid position with good salary and every opportunity for advancement to the right man. Apply, giving full particulars in first letter, to B 491.

WANTED—Experienced non-union foreman who understands book makeup and stone work, and capable of facilitating work to completion; splendid position for the right man, who will make Raleigh his home. **COMMERCIAL PRINTING CO.**, Raleigh, N. C.

WANTED—Experienced composing room foreman for fair-sized commercial open shop printing plant located in northwestern city; permanent situation. Give experience and details in first letter. Could also use a first-class job compositor. B 604.

STONEMAN who can lineup and O. K. for position; first-class job in publication house; steady position. **GEORGE BANTA PUBLISHING COMPANY**, Menasha, Wis.

WANTED—Practical printer who understands a country printshop and its work, including Mergenthaler operation; salary \$2,700 a year; job in Alaska. B 599.

COMPOSITOR—One familiar with text-book makeup, who can take charge from copy to foundry. **GEORGE BANTA PUBLISHING CO.**, Menasha, Wis.

Managers and Superintendents

COMPOSING ROOM SUPERINTENDENT—We have an opening for a first-class composing room executive who would like to connect with one of the largest printing houses in Canada; we need a man who is thoroughly experienced in the highest class of book, catalogue and advertising printing, to take complete charge of this department; we are running an open shop; no trouble whatever. This is a splendid opportunity for the right man. If satisfactory arrangements made would be willing to pay moving expenses. Please write full particulars of past experience and salary expected to B 495.

SUPERINTENDENT for a private printing plant in Pittsburgh; open shop; equipment consists of automatically fed cylinder and job presses, composing room and bindery; the position requires a man who knows type, ink, paper, and estimating; who can supervise the entire printing plant, but who is practical enough to be able to instruct compositors and pressmen or in an emergency to don overalls and work at the stone or put a job on the press. In your letter give details of experience, education, affiliations, age, and salary expected. B 381.

ASSISTANT SUPERINTENDENT for medium-size plant doing all kinds of book and job printing; state experience and reference. **PRINT TRADES ASSOCIATION**, 306 Odd Fellows Temple, Cincinnati, Ohio.

Pressroom

WANTED—First-class pressman who can take care of two Miller feeders and three hand fed presses in an up-to-date commercial plant; open shop, best of working conditions; only high-class men need apply. **FISCHER PRINTING COMPANY**, Sioux Falls, S. Dak.

WANTED—Pressman, cylinder and platen; open shop, 48 hours; some color work. BOX 23, Provo, Utah.

Proofroom

PROOFREADER WANTED—Man with thorough training for responsible position in large office in central New York; outline experience, and give salary and references in first letter. **THE COOPERSTOWN PRESS, Inc.**, Cooperstown, N. Y.

Salesmen

WANTED—High-class experienced salesman to handle Art Metal steel filing equipment and supplies, also loose leaf devices; permanent position, good opportunity for advancement in an unlimited field; must know the business and have gilt-edge references; only men of high calibre need apply. **MEMPHIS LINOTYPE PRINTING COMPANY**, Memphis, Tenn.

WANTED—Salesman who is well acquainted with the lithographic and printing trade, to sell finest imported bronze powders and metallic inks; liberal commission to the right man. **EDWARD C. BALLOU**, 122 East 25th street, New York City.

PROCESS WORK

—and
Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with monthly, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WANTED—An ink salesman; must be experienced; big opportunity to right man in an excellent territory; state qualifications. Replies held in strict confidence. B 597.

Solicitor

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use Bennett's system, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Twenty-one Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th street, New York City.

LINOTYPE COURSE on fast machine, \$40; \$10 down; private plant; value, economy, speed. CLIFFE, Box 226, General Post office, New York City.

MISCELLANEOUS

BUY PRINTERS' APRONS and sleevelets of quality. Aprons with special pockets, 27-inch, \$1.00; 36-inch, \$1.25 postpaid. Wear like iron. Sleevelets, shirt sleeve savers, 60c per pair. Satisfaction guaranteed. HOMEMADE APRON CO., D. 13, Carpentersville, Ill.

TO PRINTERS AND OTHERS—Proprietor of Patented Ink for Lithographic printing without water is prepared to entertain offers for American and Canadian rights. Apply BOX 92, care Dawsons, 17 Craven street, London, W. C. 2, England.

THE "SIMPLEX CUT-MAKING PROCESS" will enable you to make your own cuts at little expense; complete directions for one dollar. SIMPLEX PROCESS CO., Lock Box 473, Haughville Station, Indianapolis, Ind.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

CHALK PLATES re-coated, 1c a square inch. JAMES ENGRAVING PLATE COMPANY, Quincy, Illinois.

SITUATIONS WANTED

Composing Room

COMPETENT MONOTYPE MACHINIST desires to make a change; eighteen years' experience; union. B 424.

Executives

EXCEPTIONAL EXECUTIVE, office manager or plant director, with over twenty years' major league experience, available June 1st; thoroughly familiar with cost system operation, production records, and all office routine, including business development by mail; possesses good common sense and sound business judgment; can put 90-horse power energy back of some proposition that is susceptible to development; there should be some Group One interest looking for a real business man whose conspicuous success has been due to working in the old-fashioned way—making good merchandise and selling it at a profit; go anywhere. B 510.

PRINTER EXECUTIVE, age 38; 20 years' practical shop experience, production, costs, estimating and office procedure in publication, job and advertising specialty houses; instructor School of Printing; now employed assistant to superintendent in company doing about \$400,000 yearly; desire position of responsibility with a progressive house east of Chicago, or charge of plant on salary-production bonus basis; non-union. B 435.

TO THE ORGANIZATION using or producing direct-mail printing: can you use an energetic young man with a well-rounded career as follows: typographer, foreman, service man, estimator, buyer and salesman? Chicago territory. B 479.

Managers and Superintendents

SALES MANAGER OR SUPERINTENDENT—Man with wide range of experience, with practical training, wants connection in large plant; understands and can take full responsibility in plant doing both printing and lithographing; photo-lithograph work by offset process in both colors and black; publication work and high-class creative printing; first-class organizer who can produce results and get harmony and efficiency; now employed; highest credentials. B 605.

A PRACTICAL all-around roll printer, with wide experience in manifolding, alignment and autographic work, who can set type, stereotype, make all plates, run slitters, run flat and rotary roll presses, make rollers, etc., detail and production, is seeking a change. If you are interested in roll printing and desire the services of an executive who can organize a force and handle men and has a production record second to none, address P. O. BOX 118, Chicago, Ill.

POSITION WANTED in estimating department or as foreman or superintendent of printing plant; middle west preferable. B 600.

Photographer

AN EXPERT photographer desires change; thoroughly understands taking full charge, color, half-tone photo process, etc., and knowledge of H-B process. B 596.

Pressroom

PRESSMAN, combination cylinder, Kelly and job; also familiar with Miller and Dexter feeders; age 33; at present employed in New York City; desires permanent position in smaller town with reliable and progressive firm requiring service of energetic and intelligent mechanic. B 609, care The Inland Printer, New York City.

POSITION WANTED—Pressman superintendent-foreman, age 36, wishes to communicate with reliable progressive firm with five to eight cylinders doing high-class printing; ten years' experience as superintendent-foreman; employed at present; best references. B 610.

Typographer

TYPOGRAPHICAL LAYOUT MAN—Are you looking for a high-grade typographer who possesses the ability to create artistic printing and is capable of supervising its construction from engraver to bindery; who has a thorough technical knowledge of the business, together with several years' experience in executive capacity and has proven his ability to produce results? Is at present employed, but desires to locate with a concern where there are unlimited possibilities for the man who possesses the ability and determination to take advantage of them. An opportunity to give more detailed information will be appreciated. B 607.

WANTED TO PURCHASE

WANTED FOR CASH a good Washington hand proof press; must be in good shape and absolutely accurate, making even impressions; quote size and price at once. SOUTHERN STAMP & STATIONERY CO., Richmond, Va.

WANTED—Miller press feeder for 10 by 15 Chandler & Price New Series press. Give full particulars and lowest cash price. JOHN C. MOORE CORPORATION, 65-71 Stone street, Rochester, N. Y.

WE WILL BUY for cash Kelly press and latest model Miller Automatic feeder, either with job press or without. Give full particulars, condition, age, price. B 563.

WANTED—Reliance hand proof press; size about 21 by 27; must be in A-1 condition. THE AKRON ENGRAVING COMPANY, Akron, Ohio.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED—Price list of labels (my imprint) to mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Md.

WANTED—Specialty, novelty or specialty ideas for Chicago printing plant. B 602.

WANTED—One Kelly press for cash; Chicago plant. B 412.

BUSINESS DIRECTORY

Bookbinders' Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Our Latest Model No. 4

Gas heated complete, with motor cooling space, etc., \$125.00

Electrically heated, \$10 additional.

Embossing or Engraving Compounds, per lb. \$2.50

EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible and Permanent**, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. **DON'T BUY A TOY OUTFIT, AND EXPECT SUCCESS.**

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc., 251 William St., New York City

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases; guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSsing BOARD — Easy to use, hardens like iron; 6 by 9 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859

Printers' Supplies

BARNHART BROTHERS & SPINDLER — See Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electro. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRs, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.

The Minneapolis School of Printing

Offers a high grade Correspondence Course in
Hand Composition, Estimating, Presswork and
Linotype Work. Write to

THE MINNEAPOLIS SCHOOL OF PRINTING
Minneapolis, Minn.



THE REDINGTON Counts

Continuously and Accurately

F. B. REDINGTON CO.
109 South Sangamon Street Chicago

WOOD TYPE

Eastern Brass &
Wood Type Co.

*Largest stock
in all sizes always
on hand.*

114 East 13th Street, NEW YORK CITY



WHILE-U-WAIT Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will
also make HARD RUBBER STEREOTYPES for printing.
A few dollars buys complete outfit. Send for catalogue.
THE BARTON MFG. CO., 89 Duane St., New York City

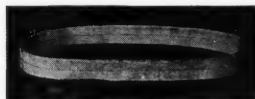
Hammermill Paper Company

Erie, Pennsylvania



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
NEW YORK CINCINNATI CHICAGO



Finished Tape

"Sanderco" Cement For Folder Tapes

One pound and Spl. Combing
Brush, \$5.75, postpaid.

Endless Tape Compound Co.
Phipps Power Bldg., Pittsburgh, Pa.

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use

The Johnson Perfection Burner
Cleveland



TYPE CASTING MACHINES

Re-built THOMPSON and UNIVERSAL
Equipments, guaranteed for Satisfactory
Service.

FRANK NOSSEL, 38 Park Row, NEW YORK

Jiffy Universal Guide

The Guide Without an Equal

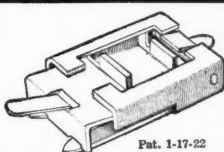
Guaranteed to hold fast on Automatic or
hand-fed Job Presses

Per Half Doz., \$1.85

Per Doz., \$3.25

Manufactured and sold by

C. L. WELSH COMPANY
651 Century Bldg. Pittsburgh, Pa.



Pat. 1-17-22

We are still in the ring and making The Best Patent Block

for use on long runs or color work, that is produced.
This is shown by the fact that all over the United
States and in foreign countries the **Unique Steel
Block** is the standard.

*If you are at all interested, write us and
obtain catalogue.*

UNIQUE STEEL BLOCK CO.

456 Broad Street

WAVERLY, N. Y.

WANTED A PUBLISHER

AN unusual publishing
opportunity. A well-
established, 17 year old
general interest magazine,
85,000 net paid circulation
and 40 pages of national
advertising. Under aggres-
sive management the circula-
tion and advertising could
easily be doubled. Can be
secured on attractive terms
as the owner and founder
has other and larger inter-
ests which demand all of his
time and energy.

Address

"B-611," The Inland Printer

Chicago, Illinois

QUESTIONNAIRE

Building successful direct advertising

their annual in-
for appropriation?
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W. If a book, will it be kept for
reference?
On desk In desk In case

X. What should be the nature
of text?
1. Theoretical
2. Descriptive
3. Comparative
4. Series of short articles
5. Long captions
6. Short captions
7. Simple

Y. What type styles does the nature
of the appeal and of the
printed piece suggest?

Z. Should the printed piece be
printed in plain type or should
it be decorated?

AA. What should be the nature
of the illustrations?
1. Half-tones from photographs
2. Half-tones from drawings
3. Half-tones, highlight
4. Half-tones, vignettes
5. Half-tones, two color
6. Half-tones, three color
7. Half-tones, quadricolor
8. Combination, half-tone and line
9. Delicate line
10. Strong line
11. Flat color from line plates
12. Line and Bender

BB. What ink treatment does
the character of the printed piece
suggest?
1. Colored 2. Process
3. Tints 4. Black

CC. What Warren paper will
best serve the purpose behind
this printed piece?
1. Cameo Plate Coated Book
2. Cameo Plate Fast 1 and
3. Cameo Cover

What in this
merchandise
will appeal most
to a woman?

Is it texture?
Is it substantial quality?
Is it beautiful outline?
Or is it utility that makes
the strongest appeal?



IN THE ANSWERS to these and other ques-
tions printers find the secret of successful
direct advertising. They realize that you must
know your merchandise and its possibilities
from the buyer's standpoint. So, study your
audience, their likes and dislikes. Know how,
when and why they buy. Consider how much they
can spend and how they can be persuaded to spend it.

Study the Questionnaire with your printer

Study question C—"What competitive literature
already occupies the field?" The answer to many of
the questions in the questionnaire will be found in
the printing of your competitors.

Do all these things before you start to plan your
catalog, because the nature of your illustrations and
text depends upon appeal, and the paper selection
naturally depends largely upon the illustrations. So
the printer must have complete information.

To illustrate this point, let us assume that in an
automobile catalog it is found advisable to show a
detail drawing of the motor in addition to a picture
of the automobile. Then the question of how to
illustrate both these features would present itself—
a half-tone for the general illustration and a line
plate for detail. The fine half-tone, however, is

detail of the line illustration is easy to follow, and
at the same time the full value of the half-tone is
retained in the printing quality of Warren's Lustron.

The success of a catalog depends in a large measure
on the paper. If you are selling merchandise of the
finest character, where texture and half-tone detail
are most important, then the finest coated printing
paper will be the selection of your printer.

Perhaps color is the basis of appeal in your mer-
chandise. At the same time the question of cost
considered in relation to the margin of profit might
seem to prohibit the use of process colors or even two
colors. When this situation arises study your mail-
ing list carefully in the light of question J: "What is
their annual income, budget or appropriation?"

Culling your list of poor prospects to a point where
the cost of color could be included in the appropri-
ation might solve your problem. Or, if the cost of the
printed piece is on a unit basis, more good names
could be added to your list to reduce the per unit
cost of printing.

Making It Easy to Plan Printing

Here is a method for planning
printed matter that insures your
remembering every basic, impor-
tant fact.

Every fact that should be con-
sidered comes up for considera-
tion.

Every factor in planning the
work is revealed in its proper
light. You are able to see the
relative importance of these
factors before making decisions.

This method is explained in a
series of books entitled "Making
It Easy to Plan Printing." An

order of connected questions
points the way to the prepara-
tion of direct mail advertising
that will produce sales.

Three of these books are ready
for distribution. They are
printed on Warren's Cameo, War-
ren's Library Text, and Warren's
India and Thintext. You may
secure copies of them from any
paper merchant who sells War-
ren's Standard Printing Papers.
If you do not know the name of
the paper merchant to whom you
should apply, write to us.

S. D. WARREN COMPANY, BOSTON, MASS.

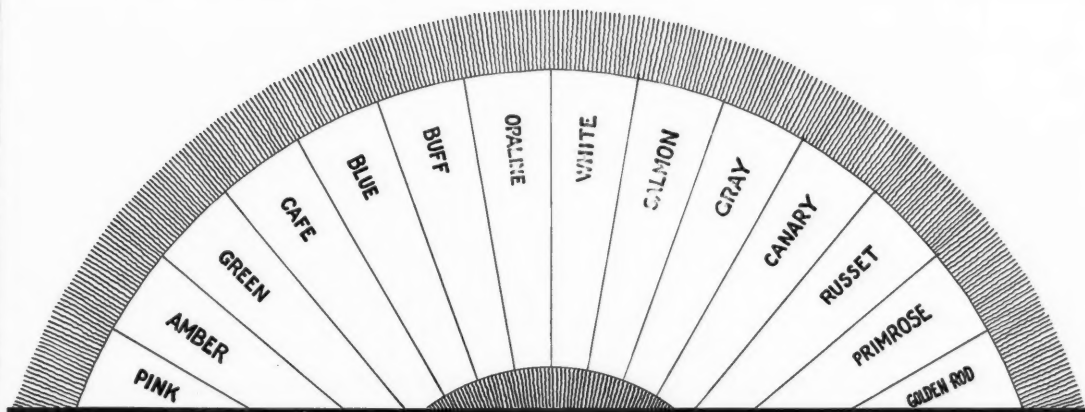
WARREN'S

STANDARD PRINTING PAPERS

better
paper
better
printing

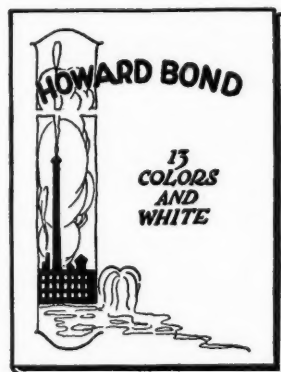
better
business





A Rainbow of Colors in **HOWARD BOND** WATERMARKED

THIRTEEN colors and white—a veritable rainbow of colored business paper in bond, linen, vellum and crash finish. This big range of colors offers to printers the opportunity of using *one grade of paper*—**HOWARD BOND**—for every office form possible of production on a printing press.



HOWARD BOND is the ideal paper for big runs because of its absolute uniformity, its brilliant, snappy color, and its excellent printing and folding qualities. Being low in price, is an added inducement for you and your customer.

Printers—send for our attractive portfolio, "*13 Colors and White*." It will help you to land that big customer. Ask your **HOWARD BOND** agent for a copy—or write us direct.

Compare It! Tear It! Test It!
And you will Specify It!

THE HOWARD PAPER COMPANY, Urbana, Ohio
HOWARD BOND HOWARD LEDGER

Build a
Lasting Foundation
by creating a
Good First Impression

DEJONGE *Art Mat* has the subtle glow of old ivory, although the dull-coated surface does not permit a reflection. The reader can feel the dignity of a catalogue printed on DEJONGE *Art Mat* as he turns its velvety pages.

It compliments him subtly on his good taste, whether it is showing him an *automobile, real estate, machinery, shoes, hardware, furniture, jewelry, or the exterior or interior of a bank or office building.* Careful printers all over the country prefer to work on DEJONGE *Art Mat*. It gives a uniform appearance throughout the run.

Send for "First Impressions." It shows you the beautiful printing qualities of DEJONGE *Art Mat*.

Please send us samples of your best work on DEJONGE *Art Mat* for our exhibit.

DISTRIBUTORS

LOUIS DEJONGE & CO.

MANUFACTURERS

CHICAGO

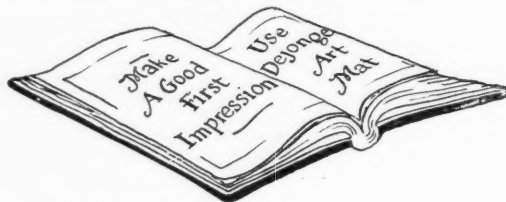
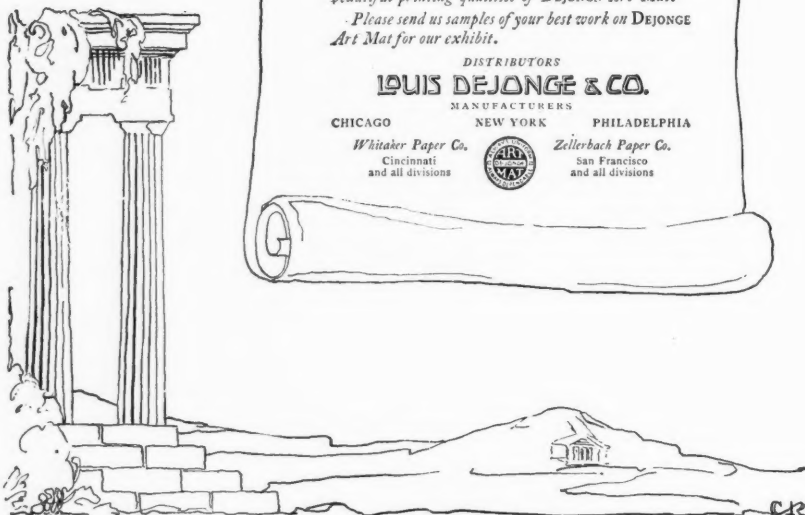
NEW YORK

PHILADELPHIA

Whitaker Paper Co.
Cincinnati
and all divisions



Zellerbach Paper Co.
San Francisco
and all divisions



SYSTEMS

The Loft-Dried Rag-Content Paper **BOND** *at the Reasonable Price*

MANY advertisers, probably including some of *your* customers, are in the habit of using one grade of paper for their regular correspondence, and another and cheaper grade for their processed sales letters, particularly where large quantities are used. Their "regular" letterheads they figure are too expensive for form letters, while the "form" letterheads are not good enough for office correspondence.

Whenever and wherever you find this condition, you have also found



an opportunity to add to your reputation for service by suggesting the use of Systems Bond for *both* kinds of letters.

By printing on Systems Bond you can produce and deliver letterheads that will compare favorably with the best that your customers are likely to have used for their correspondence, and at the same time, without sacrificing your own profit, you can bill them at a price that will make them sufficiently economical for form letter use. Try it.

EASTERN MANUFACTURING COMPANY, General Sales Offices: 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

SYSTEMS BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.

BOSTON—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company

BUFFALO—The Disher Paper Company

CHICAGO—Swigart Paper Company

The Paper Mills Company

CINCINNATI—The Chatfield & Woods Company

CLEVELAND—The Union Paper & Twine Company

DES MOINES—Pratt Paper Company

DETROIT—The Union Paper & Twine Company

HARRISBURG—Donaldson Paper Company

KANSAS CITY—Benedict Paper Company

LOS ANGELES—Blake, Moffitt & Towne

LOUISVILLE—The Rowland Company

MILWAUKEE—E. A. Bouer Company

MINNEAPOLIS—Minneapolis Paper Company

NASHVILLE—Clements Paper Company

NEWARK—J. E. Linde Paper Company

NEW HAVEN—The A. Storrs & Bement Company

NEW YORK—J. E. Linde Paper Company

Miller & Wright Paper Company

OMAHA—Carpenter Paper Company

PHILADELPHIA—A. Hartung & Company

Riegel & Company, Inc.

PITTSBURGH—General Paper & Cordage Company

PORTLAND, ME.—C. H. Robinson Company

PORTLAND, ORE.—Blake, McFall Company

QUINCY, ILLINOIS—Irwin Paper Company

RICHMOND—Virginia Paper Company

ROCHESTER—Geo. E. Doyle Paper Co.

SALT LAKE CITY—Carpenter Paper Co. of Utah

SAN FRANCISCO—Blake, Moffitt & Towne

SEATTLE—American Paper Company

SPOKANE—Spokane Paper & Stationery Company

SPRINGFIELD, MASS.—The Paper House of N. E.

ST. LOUIS—Beacon Paper Company

ST. PAUL—E. J. Stilwell Paper Company

TACOMA—Tacoma Paper & Stationery Company

WASHINGTON—Virginia Paper Company

R. P. Andrews Paper Company

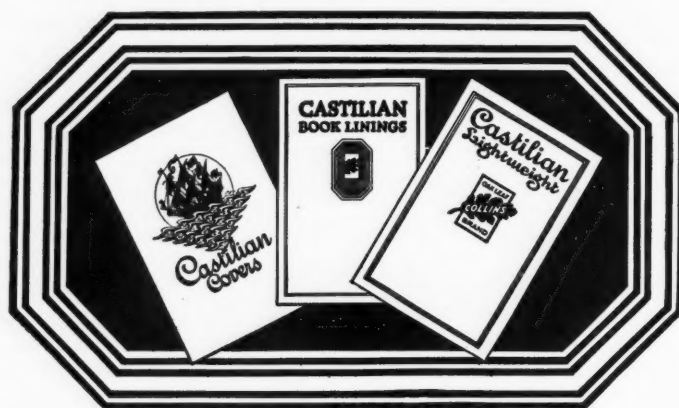
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York—South America, Mexico and West Indies; W. C. Powers Company, Ltd., London—England and Continental Europe; J. L. Smythe, Philadelphia—Australasia and New Zealand; J. P. Heilbronn, MANILA, P. I.—Japan, China and Philippine Islands
ENVELOPES—United States Envelope Company, Springfield, Mass.

Loft-Dried

Please Mention THE INLAND PRINTER When Writing to Advertisers.

THE "CASTILIAN" FAMILY



A new Cover weight (called Lightweight) has been added to the "Castilian" Line of Collins Quality Cover Papers.

THIS famous leather-like Cover paper is now offered in light weight, finished two sides, to meet an increasing demand. Particularly suited for fly-leaves and small brochures. Stocked in the same colors and sizes as the standard weight Castilian Covers.

CASTILIAN COVERS

Standard weight—Two sizes 20 x 26 and 23 x 33

CASTILIAN LIGHTWEIGHT

A new offering—Two sizes 20 x 26 and 23 x 33

CASTILIAN BOOK LININGS

Unexcelled for covering case-bound books, fancy boxes, etc., One size 22 x 28.

Sold through recognized distributors in the principal cities

Sample Books sent on request



A. M. COLLINS MANUFACTURING COMPANY
PHILADELPHIA, U. S. A.

Makers of Oak Leaf Brand Cardboards and Cover Papers

ATLANTIC

The "Eastern" Sulphite **BOND** *with the "Rag" appearance*

PICKING up a sheet of Atlantic Bond for the first time, you would probably not think of it as a "sulphite" paper—so white it is, so clean, so attractive in surface and texture. Nevertheless, it *is* a sulphite sheet. It contains sulphite pulp and nothing else.

The paper is exceptional because the pulp is exceptional. It is made of selected spruce logs from our own forests, bleached with chemicals of our own manufacture, and delivered



to the paper machines direct from our own pulp mill. Such pulp ought to make good paper—and it does. The economies incidental to our control of all raw materials and manufacturing processes, moreover, enable us to sell Atlantic Bond at a price that is by no means the least of its attractions.

Made in White and nine attractive colors—Pink, Blue, Green, Buff, Canary, Goldenrod, Russet, Salmon and Gray. Sample book on request.

EASTERN MANUFACTURING COMPANY, General Sales Offices: 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

ATLANTIC BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corp.
ATLANTA—Sloan Paper Co.
BALTIMORE—Baltimore Paper Co., Inc.
BOSTON—Von Olker-Snell Paper Co.
BRIDGEPORT—The Gorton Paper Corp.
BUFFALO—The Disher Paper Co.
CHICAGO—La Salle Paper Co.
CLEVELAND—Millcraft Paper Co.
DETROIT—Paper House of Michigan
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Co.
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.

NEW YORK CITY—Miller & Wright Paper Co.
Sutphin Paper Co.
PHILADELPHIA—Molten Paper Co.
PITTSBURGH—General Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
RICHMOND—Southern Paper Co.
ROCHESTER—The George E. Doyle Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Co.
ST. PAUL—E. J. Stilwell Paper Co.
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.
WINNIPEG, CANADA—The Barkwell Paper Co.

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York, Mexico and So. America; W. C. Powers Co., Ltd., London, Eng.,
Continental Europe; J. L. N. Smythe Co., Philadelphia, Australasia and New Zealand.
ENVELOPES—U. S. Envelope Co., Springfield, Mass.

ATLANTIC BOND
is made by the makers of
Systems Bond



Linweave

P A P E R S a n d C A R D S

Envelopes to Match



The *Linweave* Idea a Business Opportunity

ALL good printers and engravers have welcomed the idea and the opportunity which are offered to them in

Linweave

The Idea is the cooperation of paper merchants, manufacturers, and envelope-makers in putting out a complete line of cards and papers with Envelopes to Match.

The Opportunity is to offer to business men a wide variety of shapes, sizes, colors and textures of papers to choose from, saving the time and expense of made-to-order envelopes. *Immediate delivery.*

The name *Linweave* covers a complete line of cards and papers for business or social use, *carried in stock*, with Envelopes to Match.

Always in good taste and in the most approved styles, shapes, tints, and textures.

Write for instructive booklet describing the *Linweave* line and its uses.

NATIONAL ANNOUNCEMENT ASSOCIATION
SPRINGFIELD, MASS.

Papers and Cards with Envelopes to Match



The splendid forcefulness of the Chicago Mill & Lumber Company house-magazine, "Boxes," is due to the exquisite impressions taken by Foldwell Coated Cover.

A Cover Stock for Rich Illustrations

A comforting assurance that his booklets are faultlessly covered, comes to every advertiser who chooses Foldwell Coated Cover Paper. For Foldwell is the kind of stock with which masterpieces of printing are achieved—and preserved.

Many of the finest magazines, house-organs, catalogs and booklets owe no small part of the striking character of their covers to Foldwell's beautifully prepared surface. And they are indebted entirely to Foldwell's amazing strength and singular folding quality for the preservation of their beauty.

CHICAGO PAPER COMPANY, Manufacturers
Desk 5, 818 South Wells Street, Chicago

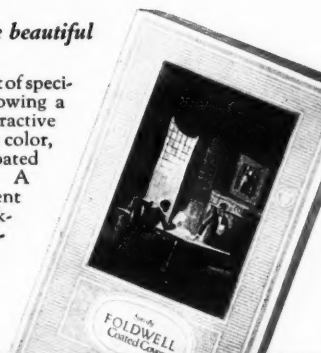
Distributors
in all
Principal Cities

Foldwell
TRADE MARK
REGISTERED

Coated Book
Coated Cover
Coated
Writing

Send for these beautiful specimens—

This is a booklet of specimen covers, showing a number of attractive designs, done in color, on Foldwell Coated Cover Paper. A copy will be sent to you for the asking. Use the coupon—it's there for your convenience.



CHICAGO PAPER CO.,
Desk 5, 818 So. Wells St., Chicago

Please send me a copy of your specimen booklet of Foldwell Covers.

Name _____
Address _____
City, State _____

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



Speaking of Cover Papers

CAN you imagine a discussion of cover papers that would not include Strathmore? Or American Writing? Or A. M. Collins' Castilian? And would you not appreciate the service of a paper merchant who placed the entire range of these lines at your command, together with enough specialties of miscellaneous cover mills to meet your every need, from a simple manuscript container to the most elaborate catalog, embossed calendar mount, or hot pressed folder?

The Whitaker Paper Company, through its many divisional stocks, offers precisely this kind of service to the trade. It means a large investment, much which turns very slowly. But it is service. And the more often you avail yourself of it, the better it grows.

THE WHITAKER PAPER COMPANY

Break the Back of Dull Times with Creative Selling

THERE are printers who never know dull times. Their business is profitable because it is not competitive; it is steady because the kind of printing and service they give is always in demand.

These Busy Printers invariably have a method in their selling. Their wares are Applied Ideas, not mere press hours.

Just as Creative Selling explains the success of certain great and well-known printing establishments, so will it build up steady and profitable business for the average printer and the small.

An attractive dummy, accompanying a proposal, is many times more stimulating than the age-old inquiry, "Do you need any printing today?"

RANGER COVER WILL HELP YOU SELL

Ranger Cover can be most effectively employed in Creative Selling efforts, especially in the catalogue and booklet field.

A dummy catalogue covered with Ranger makes instant appeal. Its leather-feel and leather-looks gives a note of dignity and enduring worth that is highly valued by advertisers who seek to sell on quality. The visible value in Ranger Cover interests the customer; its surprisingly low price holds him; its attractiveness emphasizes the merits of your Applied Idea.

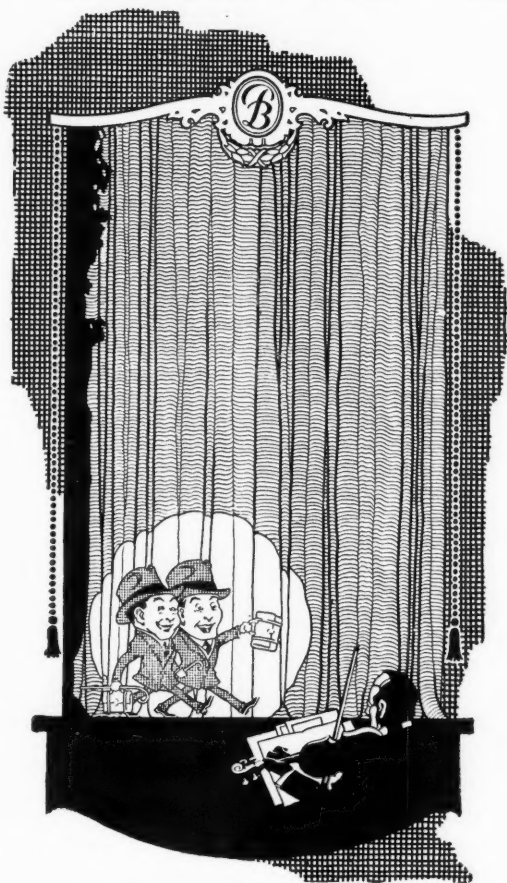


There is a Ranger Cover agent in every principal city. Go to him with your catalogue problems. He will provide samples, prepare dummies and assist in your Creative Selling efforts.

Manufactured by
HOLYOKE CARD & PAPER CO.
SPRINGFIELD, MASSACHUSETTS

*Write for Sample Book and name of nearest
Ranger Cover Agent*

FEATURING THE TOMIST BROTHERS "AC" and "PEP" in "GREAT BUSINESS"



"LIVE WIRES" have coined two words that express quite convincingly attributes that are much needed to revive business, which, like the gold mines of California, the diamond mines of Kimberley, the oil fields of Mexico, is rich in opportunity and only awaits the coming of the pioneer to pour out its wealth. The pioneers of today who hold the magic key to prosperity are Actomists and Peptomists. In other words, they are optimists with "Pep" and "Action."

Such progressives as "Pep" and "Ac" waste no time contemplating the junk pile of the past few years, but realize and practice the philosophy of Scott who said, "It is unwise to look back when the journey lies forward."

To win a fair share of the renewing flow of golden profits that are coming now with the already increasing business, every art known to the commercial world must be applied more extensively and intensively than ever.

To meet prosperity, every firm is sending out thousands of representatives in the form of letters — and your stationery is the foundation to the reputation you are building or sustaining with men you may never meet. Such men are mentally appraising you and your firm, and are strongly influenced by the standard of your stationery as well as what you write.

The "crackle" of Old Hampshire Bond demands attention for your correspondence. Every business man of importance knows quality, and immediately recognizes the standing of par excellence this make of paper enjoys. Subconsciously he responds to the "Pep" of Old Hampshire with the "Act" that is an order.



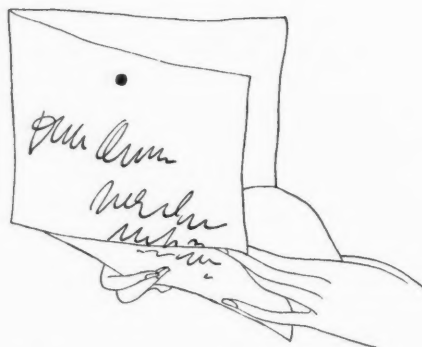
HAMPSHIRE PAPER COMPANY

SOUTH HADLEY FALLS, MASS.

Makers of

Old Hampshire Bond

Exhibitor
Boston Graphic Arts Exposition
August 28 to September 2



RALPH BARTON DEMONSTRATES PAPER IS PART OF THE PICTURE

PAPER can sing and dance, be bright and sunny, seem French and charming.

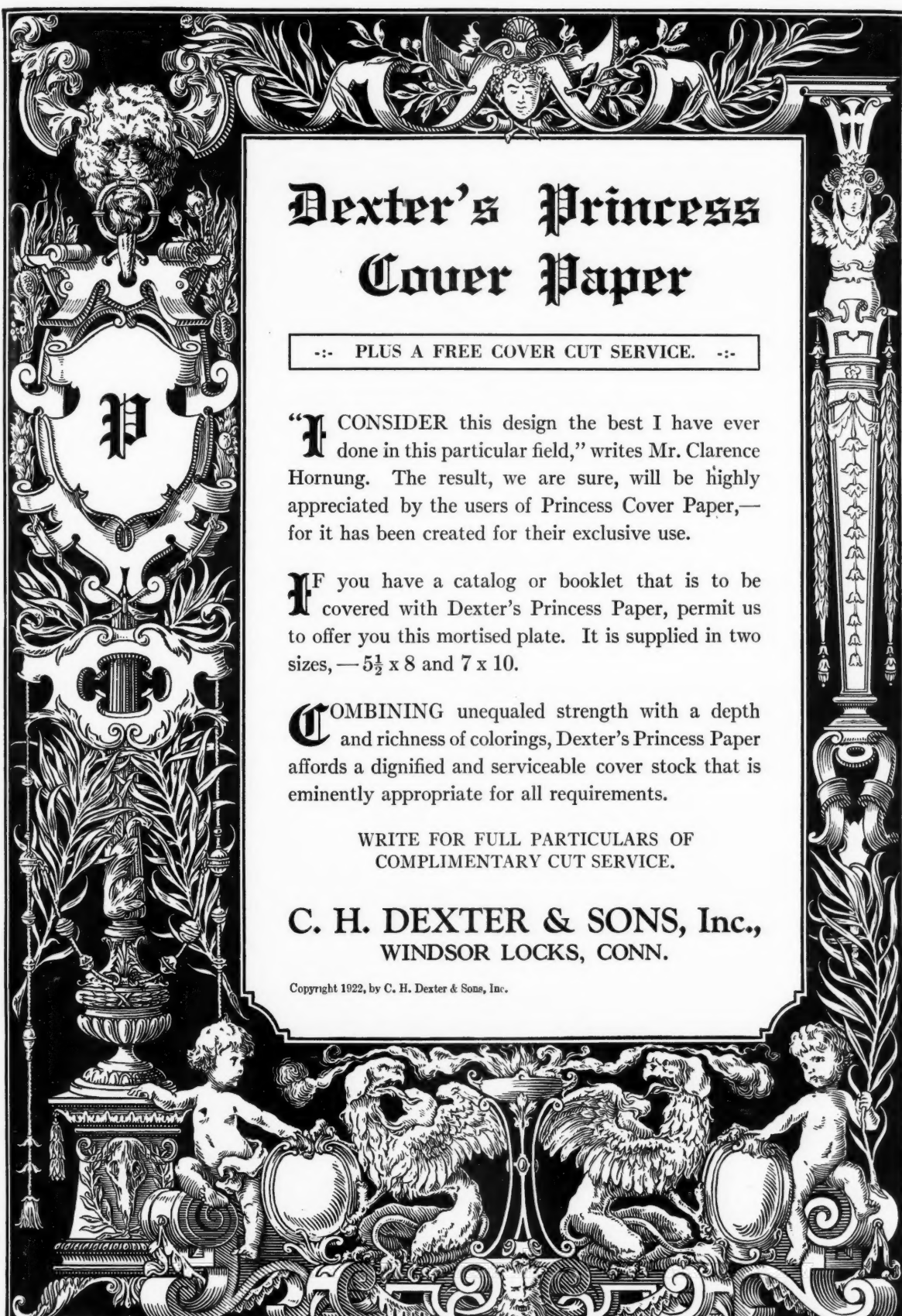
Ralph Barton proves it with *Strathmore De Luxe* paper, in THE STRATHMORE ARTISTS' SERIES.

—a new set of demonstrations of various Strathmore Expressive Papers by leading exponents of the graphic arts, showing that "*Paper is Part of the Picture.*"

Write for the Barton book today

STRATHMORE PAPER CO., MITTINEAGUE, MASS., U. S. A.

STRATHMORE  Expressive Papers



Dexter's Princess Cover Paper

—:— PLUS A FREE COVER CUT SERVICE. —:—

I CONSIDER this design the best I have ever done in this particular field," writes Mr. Clarence Hornung. The result, we are sure, will be highly appreciated by the users of Princess Cover Paper,— for it has been created for their exclusive use.

IF you have a catalog or booklet that is to be covered with Dexter's Princess Paper, permit us to offer you this mortised plate. It is supplied in two sizes, — $5\frac{1}{2} \times 8$ and 7×10 .

COMBINING unequaled strength with a depth and richness of colorings, Dexter's Princess Paper affords a dignified and serviceable cover stock that is eminently appropriate for all requirements.

WRITE FOR FULL PARTICULARS OF
COMPLIMENTARY CUT SERVICE.

C. H. DEXTER & SONS, Inc.,
WINDSOR LOCKS, CONN.

Copyright 1922, by C. H. Dexter & Sons, Inc.



United Printing Machinery Company



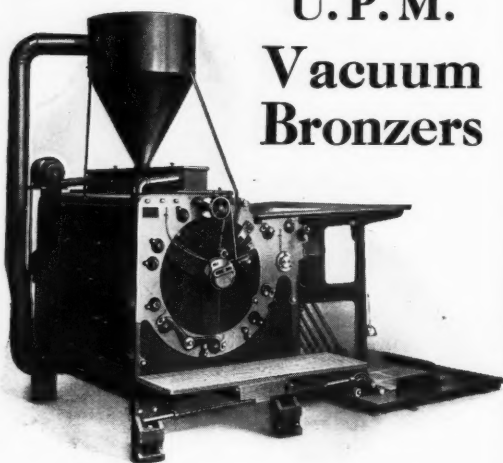
23 Houses

*That use a
total of*

126

U. P. M.

Vacuum Bronzers



U. S. Printing & Lithograph Co.....	24
Robert Gair Co.....	10
Stecher Lithograph Co.....	8
Forbes Litho. Mfg. Co.....	7
Calvert Lithograph Co.....	6
National Folding Box & Paper Co....	6
Nevins Church Press.....	6
American Lithograph Co.....	5
Wm. Steiner Sons & Co.....	5
Brockway-Fitzhugh-Stewart, Inc.....	4
Columbia Graphophone Co.....	4
Heywood Strasser & Voight Litho. Co.	4
Ketterlinus Litho. Mfg. Co.....	4
Multi-Colortype Co.....	4
Pasbach-Voice Lithograph Co.....	4
Simpson & Doeller Co.....	4
A. Hoen & Co.....	3
Lord Baltimore Press.....	3
Maryland Color Printing Co.....	3
Sackett & Wilhelms Corp.....	3
Schmidt Lithograph Co.....	3
Victor Talking Machine Co.....	3
Wilmanns Bros.....	3

RE-ORDERS TELL

The ONLY Known Means

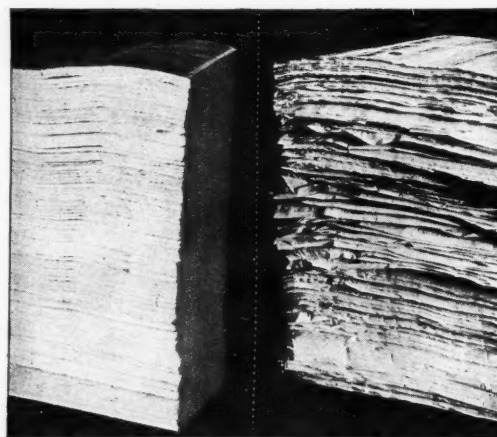
of entirely eliminating
static electricity is

THE Chapman Electric Neutralizer

Makes Presses Deliver Light Paper

LIKE
THIS ↓

INSTEAD
OF
LIKE
THIS ↓



Send for copy of "Facts"

UNITED PRINTING MACHINERY COMPANY

38 PARK ROW
NEW YORK

604 FISHER BUILDING
CHICAGO

83 BROAD STREET
BOSTON

Creative Printed Specimens

We have produced, and have now available for immediate distribution among printers and persons interested in the preparation or use of advertising, a varied group of specimens done on

Buckeye Cover

In this box will be found extraordinary examples of embossing, letterpress and offset printing. The use of various types of engravings on antique finished cover stock is also illustrated. There is included a portfolio of simple, but effective, dummy covers which most printers will find helpful. The group of envelopes contains color combinations and art suggestions of distinct value.

Without any charge or cost whatsoever we shall gladly send on request this useful and interesting collection, known as "Buckeye Specimen Box Number 6. We invite requests from printers, advertising agencies and buyers of good printing.



The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

*To The Beckett Paper Company,
Hamilton, Ohio.*

You may send us "Buckeye Specimen Box Number 6."

Name

Address



$$5 + 5 = 12$$

*A page from the new
Printers' Arithmetic*

PROOF: The job press-room, shown above, consists of 5 plus 5 or 10 presses. In this respect, we use the old arithmetic of the bookkeeper in the front office, because the cartage bill for moving these ten presses from the old factory to the new indicated ten.

When the presses were installed in the new plant, ten Kimble variable speed motors were bought to drive them, instead of the old line shaft. That was over five years ago.

Cost figures to-day show an increased output with Kimble motors of better than 20% over the old line shaft. 10 presses do the work of 12. Hence, 5 plus 5 equals 12. It works out like that, with Kimble motors, every time.



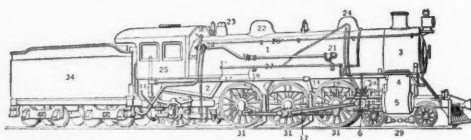
KIMBLE ELECTRIC CO.
635 North Western Avenue
CHICAGO

Kimble Electric Company,
635 N. Western Av., Chicago.

We should like more complete information
about increasing press-room output with
Kimble motors.

.....
.....

Wax Process of Engraving



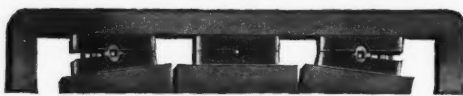
Printers:

Increase your trade by use of **POATES' WAX PLATES** for **Ruled Forms**, maps, charts, diagrams, mechanical and scientific illustrations. We work from any kind of copy—pen and ink drawings are not necessary and all matter (descriptive), symbols, etc., are stamped into the wax matrix with type selected as to weight and face to suit the subject. The finished product is a deep, cleancut electrotype.

Send your copy for estimate. We will return the same day.

L. L. POATES ENGRAVING COMPANY
4 Washington Place
NEW YORK, N. Y.

Poates' "Wax Engraving Superiority"
For Your Library Shelf
25c to the Trade



Wickersham Quoin, made in Four Sizes. Millions in use.



Morton Lock-Up, Forty-one Lengths, 3-in. to 26-in.
These include Book, Job and Magazine measures, and all Foot and Side Sticks



Stephens Expansion Lock, 4 Sizes, expand 4 1/4-in. to 34 1/4-in.

Locking Devices that lock

The locking devices shown above will stand the severest test any form is likely to receive on a press. They will not slide, skew or spring and will hold where others fail.

Three-Disk Cams, accurately milled, assure great power and tenacity in small space.

Sold by Leading American Dealers and Foreign Agencies.

Samuel Stephens and Wickersham Quoin Co.
Originators and Manufacturers
174 Fort-Hill Square, Boston, Mass., U. S. A.

ROBERTS Numbering Machines

Type-High Model 27 Type-High Model 28
5 Wheels . . \$16.00 6 Wheels . . \$18.00

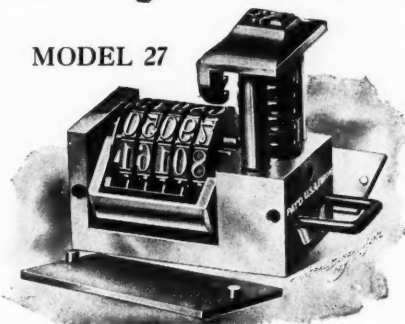
A press numbering machine must be something more than an automatic printing device. It must be readily taken apart and put together.

Roberts Numbering Machines not only work efficiently on the press; when necessary to clean them, they are readily taken apart and just as readily put together. *You do not have to be a machinist to do it.*

To number either forward or backward—Fully Guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

Simplest—Strongest—Fully Patented, Over 300,000 in use.

MODEL 27



No 12345

Fac Simile Impression Size $1\frac{1}{2} \times \frac{11}{16}$ Inches
VIEW SHOWING PARTS DETACHED FOR CLEANING

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments. Branches and agencies in principal countries of the world.

It works both ways!

*"Stick to McLaurin-Jones Gummed Papers
and They'll Stick for You."*

Our Fish Glue Label Paper is the recognized shipping label stock of the world.

Body Stock selected for its printing surface.

Gums selected and blended to give both quickness and strength.

You can not go wrong in ordering any of our Fish Glue Grades for express or parcel post labels.



McLAURIN-JONES CO.

Main Office: Brookfield, Mass.

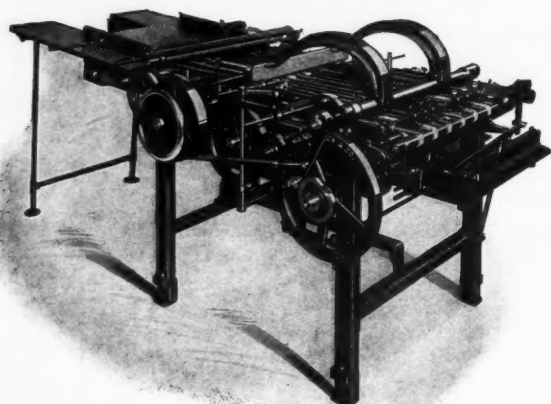
Mills: Brookfield, Newark, Ware

NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.

Your Folding Machine Efficiency must eventually get back to the fundamentals that determine the Cost per Thousand



This is not determined by picked test runs or "stunts," but by the number of accurately folded sheets turned out; the amount of labor and overhead on a month in and month out basis.

The real question—your question—of how fast, how accurate and how low in cost, make up the only fair basis on which we claim the right to interest you in Anderson High Speed Folders.

If the machines in your plant are folding 5000 25 x 38 inch sheets per hour, 16 pp. three right angle folds and perforating the heads, we can not offer you more; but, if they are not, let us send you details of the Anderson.

C. F. ANDERSON & CO.
3225 Calumet Ave. CHICAGO, ILL.

**CLINE-WESTINGHOUSE
MOTOR EQUIPMENT
For Every Printing
Requirement**

MOTORS

Adjustable
and
Constant
Speed



CONTROL

Push
Button
and
Manual

Write for Latest Descriptive Catalogue

**Used by the Best
Known Printers**

CLINE ELECTRIC MFG. CO.
Chicago New York

SATISFACTION

ESTABLISHED 1875

The proof lies
in a trial of the

Blomgren Bros. & Co.

SERVICE

A half century of steady
growth has given this house
a National reputation for
designing and the making
of perfect printing plates.

Blomgren Bros. & Co.

Chicago, Illinois

**Eliminate Guesswork
in Glue Handling**

Nothing is left to chance in the Model A-D Glue Heater and Pot, and there is no danger of spoiling glue through carelessness or oversight. The glue does not come into contact with live steam, and the Automatic Temperature Controller prevents overheating.



**The Wetmore
Model A-D**


is the most flexible device ever designed for handling glue. It is adaptable to the needs of all glue users. Made in sizes from 2 gallons to 200 gallons daily capacity.

Write for full information about our complete line. Many large binders use them and find them a profitable investment.

The New Advance Machinery Co.
VAN WERT, OHIO

Announcement

TO THE
PRINTING & ALLIED TRADES
OF CHICAGO & VICINITY

 ARREN'S Standard Printing Papers will hereafter be distributed in the Chicago market by THE PAPER MILLS' COMPANY 517-525 South Wells Street, Chicago, Illinois.

¶ A large and complete stock is now en route to our new agents.

¶ We ask for the continued support and co-operation of those who believe in Standard, High Quality, Dependable Papers, at fair prices, and in the Warren Constructive Program for Better Paper, Better Printing, Better Business.

¶ Additional distribution and service will shortly be announced.

S. D. WARREN COMPANY

101 Milk Street :: BOSTON, MASS.

Manufacturers of Warren Standard Printing Papers

April 6, 1922

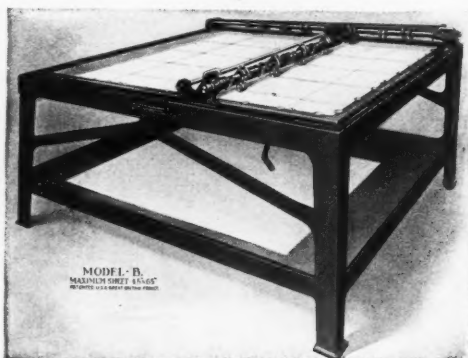


¶ THE WARREN PARTNERSHIP between MANUFACTURER—DISTRIBUTOR—PRINTER—CONSUMER is a very vital thing, and is builded on the platform of Better Paper—Better Printing—Better Business, and we are gratified to have been admitted to this partnership.

¶ Our stocks of these dependable papers are now complete and we are in a position to make prompt shipments.

THE PAPER MILLS' COMPANY

517-525 South Wells Street, CHICAGO, ILLINOIS



Hungry? You Bet!

The Hancock Perfecting Lineup Machines

Just eat up that drudgery you are doing on the lineup table. Turn one loose in *your* plant and notice the increased production on your presses. Three sizes: 38x50, 45x65, 49x72.

The whole story in our folder

For Sale by

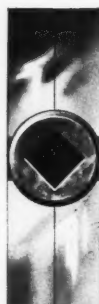
The Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

LATHAM AUTOMATIC REGISTERING CO.
Chicago

AMERICAN TYPE FOUNDRIES CO.
AND BRANCHES

HANCOCK (ALL-STEEL) QUOIN

Locks Securely — Stays Locked.



1 3/4" long 1 9/16" wide 3/16" spread

Price, \$4.50 per Dozen

*More Durable, More Powerful
than other Quoins*

All parts are made of fine steel, finished to standard size — interchangeable.

Working parts hardened to give long service.

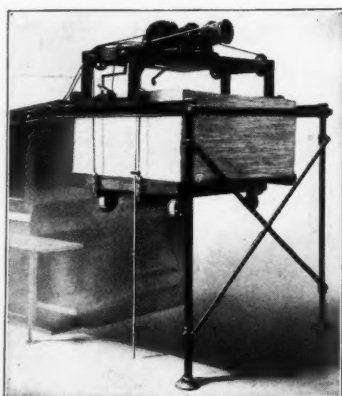
Only 3/16" wide, direct spread of 3/16"

Closing springs housed in side walls out of sight.

Opening wedge extends one-half length of quoin and will not bend the walls outwardly causing damage to furniture.

Made and Sold by

The Hancock Perfecting Lineup Machine Company
LYNN, MASS.



Rouse Paper Lift

Write for our booklet "Rouse Handling vs. Man Handling." It describes the lift and explains its advantages to you.

1,000 More Impressions per day, per press

That's efficiency, not an idle boast

Increase production and down go your hour costs. Lower costs in your plant will enable you to compete with other printers without sacrificing your regular profit.

The *Rouse Paper Lift* increases the producing time in your pressroom by reducing the time otherwise spent in putting up new lifts from the floor. An entire day's run for the press can be put on the lift at one loading.

Other Rouse products have proved their worth in increasing the efficiency of the composing room and the pressroom. The chances are you are already using one or more of them but there are many others which you could use profitably.

Write for circulars describing the complete line of Rouse products. All type foundries and supply houses sell and recommend them.

H. B. ROUSE & COMPANY

2214 Ward Street, Chicago

LOCATION WANTED

A long-established publisher of low-priced books, finding manufacturing conditions in New York City prohibitive, because of the high prices submitted for printing and binding, would seriously consider a removal to some other locality, if convinced such a move would be advantageous.

THE ESSENTIALS ARE

SPACE REQUIRED — About 20,000 square feet for stock rooms, shipping department and offices.

RENTAL — Positively only low rent considered.

FACILITIES — Must be ideal for shipping by freight or express.

LOCATION — Central West preferred, but not essential.

MANUFACTURING — **Must locate adjacent to printers and binders (both cloth and pamphlet) who are equipped to do competitive work.**

Our publications sold everywhere — department stores, large chain stores, book stores, mail order houses, etc.

If you can offer something which will answer the above requirements, please communicate in full detail to the undersigned, who represents the publisher.

Address, B-598 INLAND PRINTER, Chicago.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

WILL BUY PRESSES

A very reliable concern has an order from a client to purchase

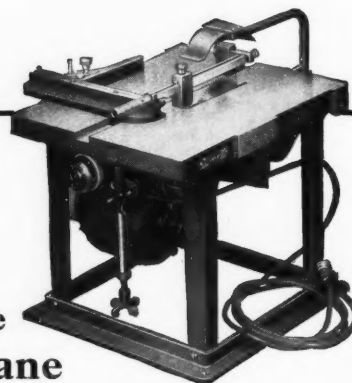
TWO 2-COLOR MIEHLE PRESSES

60" or 70" or about such sizes.

Must be in good condition with or without Feeders or Extension Deliveries or Motor Equipment.

If you have such presses for sale,
write today to

Box B-601, care THE INLAND PRINTER
632 Sherman St., Chicago



The Crane Composing Room Saw

A simple, practical, convenient and extremely low cost machine for printshops and newspapers. Compactly built, yet surprisingly powerful and serviceable.

Cuts linotype slugs, leads, furniture, reglets, brass rule, electrotypes, etc. Does slotting, grooving, and under-cutting. Special attachments furnished for grinding, drilling, routing, mitering, etc. Comes set up ready for use. Simply place on bench, connect cord to lamp socket and start running.

SPECIFICATIONS. Height, 13"; size of table, 13"x16"; diameter of saws, 6"; bronze bearing or ball-bearing saw arbor; motor ball-bearing 1/2 H. P.; pica gauge reads to 52 picas by nonpareils.

EQUIPMENT. Motor, with cord and plug, pica gauge, rip and cut-off guides, saw guard, 2 saws, wrench and screw-driver. Complete for.....

\$135

The same machine with ball-bearing saw arbor which insures permanent alignment of the saw with the pica gauge, motor with cord and plug, pica gauge, rip and cut-off guides, saw guard, 3 saws, wrench, screw-driver, 6" sand disc, emery wheel and arbor. Complete for \$160.

Write for complete descriptive circular.

W. B. & J. E. BOICE, Dept. I. P. 5, 114 23d St., Toledo, Ohio

EXTRA-ORDINARY PRINTING INKS

FROM Finger-print Inks, by the pound, for the Police Department to Poster Inks by the ton is a long way, still we make so many other kinds of Inks. We are particularly proud of success with Parchment and Glassene Inks in a variety of colors. Then there are our Butter Wrapper Inks that are both brine and wax proof. In colors Red, Blue, Yellow and Green. Tin Printing, Carton and Rotagravure Inks in all colors are specialties with us.

Write, wire, phone to our offices in the principal cities.

"The Old Reliable"

Sinclair and Valentine Co.

NEW YORK, 605-611 West 129th Street

BOSTON.....516 Atlantic Ave.	CLEVELAND...321 Frankfort Ave.
PHILADELPHIA.....1106 Vine St.	TORONTO...233 Richmond St., W.
BALTIMORE...312 No. Holliday St.	MONTREAL...46 Alexander Ave.
NEW ORLEANS...315 Gravier St.	WINNIPEG...173 McDermott Ave.

CHICAGO, 718 So. Clark St.

ALBANY, BUFFALO and Other Cities.

FACTORIES: NEW YORK, CHICAGO, CANADA

Endorsed by the Leading Printers

Such printers and publishers as Rand McNally & Co., Poole Bros., David C. Cook Publishing Company, Ackerman-Quigley Printing Company, Ketterlinus Litho Manufacturing Company, Edwards & Deutsch Lithographing Company, Kable Bros. Co., all leaders in the industry, use and recommend

The BUNN Package Tying Machine

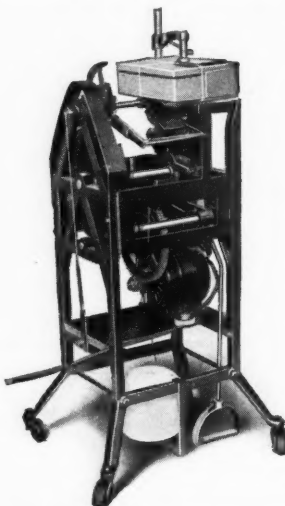
Saves Time and Twine

These firms installed THE BUNN only after thorough trials and exhaustive tests.

In every case THE BUNN is giving uniform satisfaction, as shown by the placing of repeat orders. It ties rapidly and tightly with a non-slip knot. Especially adapted to handling cards, tickets, folders, pamphlets, etc.

Our ten-day free trial offer is open to you. Full information on request to

B. H. BUNN COMPANY
7325-29 Vincennes Ave.
Chicago, Ill.



Chieftain Bond

A PAPER that has the qualities of a true leader. It is equally at home on the mahogany desk of the financial baron and on the pine table of a lone seeker for success. Versatile enough to meet every need. Reasonable enough to meet every purse. Popular with all classes as shown by a sale of over 500,000 pounds of this grade every month. Made in fourteen colors and large selection of sizes and weights. Envelopes to match.

Note the Tear and Wear as well as the Test

DISTRIBUTORS

BALTIMORE, MD.....	Barton, Duer & Koch Paper Co.	OGDEN, UTAH.....	Scoville Paper Co.
BOSTON, MASS.....	Charles A. Esty Paper Co.	OMAHA, NEB.....	Field-Hamilton-Smith Paper Co.
BRIDGEPORT, CONN.....	The Gorton Paper Corporation.	PHILADELPHIA, PA.....	D. L. Ward Co.
CHICAGO, ILL.....	Parker, Thomas & Tucker Paper Co.	PITTSBURGH, PA.....	Potter Paper Co.
CLEVELAND, OHIO.....	Petrequin Paper Co.	PORTLAND, ORE.....	Blake McFall Co.
CHARLOTTE, N. C.....	Western Newspaper Union	RICHMOND, VA.....	Richmond Paper Co.
DALLAS, TEXAS.....	E. C. Palmer & Co., Ltd.	ROCHESTER, N. Y.....	Hulbs & Hastings Paper Co.
GREAT FALLS, MONT.....	Great Falls Paper Co.	SAN FRANCISCO, CAL.....	Western Paper Co.
HARRISBURG, PA.....	Johnston Paper Co.	SEATTLE, WASH.....	American Paper Co.
HOUSTON, TEX.....	E. C. Palmer & Co., Ltd.	ST. PAUL, MINN.....	Nassau Paper Co.
KANSAS CITY, MO.....	Thompson Paper & Card Co.	ST. LOUIS, MO.....	Acme Paper Co.
LANSING, MICH.....	Dudley Paper Co.	SPRINGFIELD, MO.....	Springfield Paper Co.
LOUISVILLE, KY.....	Southeastern Paper Co.	SPOKANE, WASH.....	Spokane Paper & Stationery Co.
LOS ANGELES, CAL.....	Western Paper Co.	TOLEDO, OHIO.....	Blade Printing & Paper Co.
MILWAUKEE, WIS.....	Allman-Christiansen Paper Co.	TOPEKA, KAN.....	Central-Topeka Paper Co.
NEW YORK CITY.....	F. W. Anderson & Co.	WASHINGTON, D. C.....	Barton, Duer & Koch Paper Co.
NEW ORLEANS, LA.....	E. C. Palmer & Co., Ltd.	WILKES-BARRE, PA.....	D. L. Ward Co.
		WORCESTER, MASS.....	Charles A. Esty Paper Co.

EXPORT—New York City
Parsons & Whitmore, Inc.



ENVELOPES—Worcester, Mass.
United States Envelope Co.

NEENAH

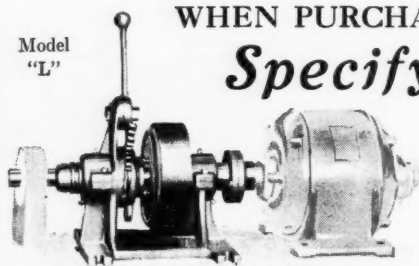
PAPER COMPANY

Neenah, Wisconsin

Makers of Old Council Tree Bond, Success Bond, Chieftain Bond, Neenah Bond, Wisdom Bond, Glacier Bond, Stonewall Linen Ledger, Resolute Ledger, Prestige Ledger.

Write for complete free sample outfit, including full sheets of Neenah Bonds and Ledgers for testing purposes

Model
"L"



MOTOR CONNECTED TYPE
Belt strain transferred from motor to Horton Shaft
Equipped with flanged couplings for direct connection to motors.

WHEN PURCHASING NEW EQUIPMENT

Specify

**HORTON
VARIABLE SPEED
DRIVES**

← TWO NEW MODELS →

The only wholly satisfactory change of speed mechanism
SOLD BY ALL PRINTERS SUPPLY HOUSES

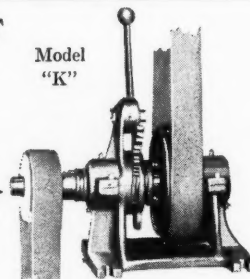
Write for Descriptive Price List

Horton Manufacturing Company

Cable Address "Hortokum"

3008-16 University Ave., S. E.
MINNEAPOLIS, MINN., U. S. A.

Model
"K"



HIGH SPEED COUNTER-SHAFT TYPE
Models "L" and "K" equipped with high duty Oil Ring Bearings

CRESCENT'S BIGGER BUSINESS BLOTTER PLATES



HERE THEY ARE

Two of the most attractive designs of the 1922 Series. Made to sell printing for good printers. If you are not using these two-color blotter plates regularly, ask for proofs in colors and exclusive rights for your territory. The price is \$3.35 per set.

CRESCENT SERVICE IN DESIGNING,
ENGRAVING AND ELECTROTYPING
IS WORTH KNOWING ABOUT.

Crescent Engraving Co.
Kalamazoo



You may rely on Esleeck's Onion Skin, Manifold and Thin Bond Papers

Made of the Best Rag Stock

Useful for duplicate copies of letters, records, legal reports, etc.;

- for branch-office letters and bulletins;
- for salesman's letters, lists, etc.;
- for foreign invoices and other printed forms on which manifold copies are made; and
- for various other purposes requiring thin papers that are strong and durable.

ESLEECK MFG. COMPANY
TURNERS FALLS, MASS.

Ask Dept. B for Samples

Sharpens Saws Quickly

Here is the machine that will keep your Saw-Trimmers working at 100% efficiency. Sharpens saws accurately in three minutes by FILING, not grinding.

MINUTE SAW FILER

The low priced practical device for sharpening printer's trimmer saws quickly and accurately, which anyone can operate. No danger of injuring fingers—the safety guard prevents accidents. Files saws with or without

Trimmer holder—positive locking device holds saw in filing position. A simple adjustment sets saw to file and permits repeated sharpening. Pawl is easily adjusted to saws with different sized teeth. Uses a stock file.

Price, F. O. B.
Milwaukee, is only **\$25**

This sturdy machine is built of gray iron and steel with case hardened working parts. Write today for illustrated booklet describing it.

A. F. GEISINGER MFG. CO.

1007 Twenty-Second Street
Milwaukee, Wis.



PATENT PENDING

No Job Printing Department is completely equipped with-out at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.
Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.

Sole Selling Agent

521 West 23d Street, New York

Indorsements for

Mid-States

FLAT

GUMMED PAPERS

are coming in daily in such terms as

"Flat in the real sense of the word."

"We are indeed delighted..."

"Certainly a pleasant surprise..."

"Exceptionally good..."

"Have never had a finer lot..."

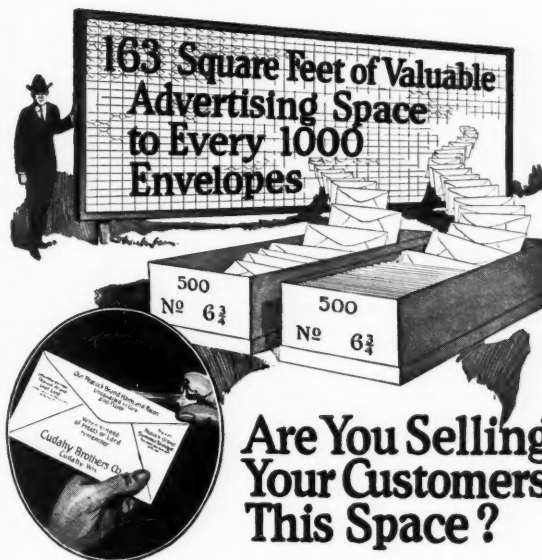
You also should become acquainted with them.

By all means ask for a Sample Book. It's free for the asking and worth having.

Manufacturers

Mid-States Gummed Paper Co.

2433 S. Robey St., Chicago, Ill.



Are You Selling Your Customers This Space?

TEACH THEM TO USE THEIR WASTED SPACE

Your customers buy 163 square feet of usable advertising space to every thousand 6 1/2 envelopes. They're wasting it; you're losing printing—and a big profit opportunity. Sell them the *full-print* idea—back-plus-front utilization of their envelope space. You print both sides at once from simple layouts we furnish free. We make up the envelopes from your sheets *after* you've printed them and give you quick-time service. You make a double profit, on the envelopes and on the printing. It helps keep your plant wheels moving and your customers satisfied. It's a trade-stimulating plan.

Make your customers' envelopes pay a dividend and increase your business. Write us for detailed information. Also ask for the—

New Envelope Price List

Fits Your U. T. A., Franklin and other Price Books.

All
Envelopes
Extra Heavily
Gummed

All grades of one size shown on a page—approximate shipping weight of standard sizes in their different weights—approximate quantities of each size in a case. Prices quoted in less than 10,000 lots and 10,000 and case lots—exact figures without computing discounts.

Use the Coupon for Convenience in Ordering Price Book.



GENTLEMEN: Without obligation, please send me one of your new time-saving price lists—the one that fits the U. T. A. Price Book.

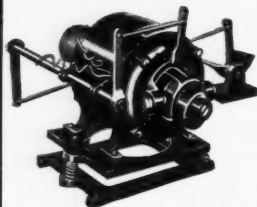
My Name.....

Firm Name.....

Address.....

City or Town..... State.....

THE WARNER Friction Drive, Foot Control, Variable Speed Motors for Job Presses



1/2 H. P. \$90.00

Ball Bearing, Full Power, a
Perfect Motor.

Runs 10x15 Press with Miller Feeder
or 13x19 Universal without belts or
slip pulleys, from 0 to the maximum
speed of Press.

These prices are F.O.B.
Kalamazoo, Mich.

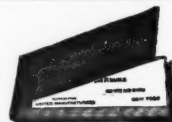
The above is complete with spring
base and foot control, all ready for
service. 110-volt, 25 to 60 cycles only.
Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan

WIGGINS Peerless Book Form CARDS

— are money makers.



It is surprising how much
profit printers make by
selling Wiggins Peerless
Book Form Cards.

Your customers will use
them exclusively once they
learn their value. Always
neat and clean. Cards de-
tach smoothly. Scored cards
are supplied in blank form
to be printed in your plant.

Lever binder case permits
cards to be carried firmly
in place without delay and
expense of binding.

Wiggins Cards bring orders
for high-grade printing.

Write today for samples and prices.

The John B. Wiggins Co.

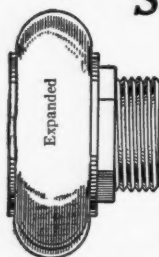
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Die Embossers

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**Save 50%
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Eliminate the waste of ink
and the usual wear and tear
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Roller Trucks on your Job
Presses.

Hundreds of satisfied printers
are now using our trucks.

We will gladly send you the names of
several in your immediate territory.

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BECAUSE they are the best electrotypes to be
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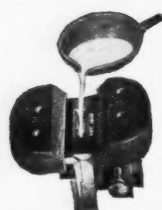
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electrotypes.

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TAYLOR Hand Adjustable MOLD

A 5 Minute Dupliator

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PRINTING PLANTS
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Expert Makers:

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**Pencil and Pen
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MANUFACTURERS FOR THE TRADE ONLY

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Linotype, Intertype,
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Special Mixtures

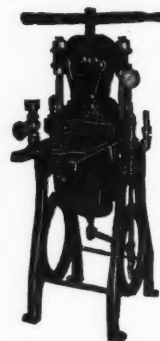
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that is so easily learned
as making RUBBER
STAMPS. Any
printer can double his
income by buying one
of our Outfits, as he
already has the Type,
which can be used with-
out injury in making
STAMPS. Write to
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full particulars, and
earn money easily.

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For 100% Right Pads Use R. R. B. The 100% Right Padding Glue

It is easy to use, spreads smoothly, and has exceptional strength and flexibility.

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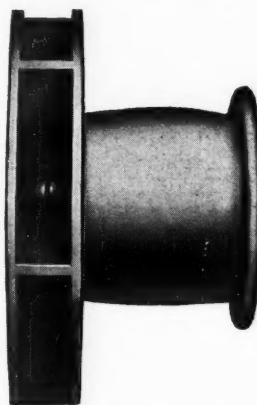
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Variable Speed Press Drive with Constant-Speed Motors

Simplest thing in the world—and a welcome relief from the costly complications of variable-speed A. C. Motors.



Use the
**Marathon
OK
Ventilated
Pulley**
and let the
BELT SLIP
to Reduce the
Speed!

Both belt and pulley will STAY COOL because the turbine-flange on the pulley forces a blast of air through the hollow hub.

Very Low Cost

We will sell you a complete equipment, consisting of

Constant Speed Motor
Belt Tightening Mechanism
Push Button Control
Endless Belt

for less than you would have to pay for a variable or adjustable speed A. C. Motor alone!

We equip Cylinder and Job Presses, Newspaper Presses, Folders, Cutters, Stitchers—all printing plant equipment.

Send for descriptive circular

**Marathon Electric
Manufacturing Co.**
Wausau, Wisconsin

Proposals for Printing

PROPOSALS FOR PRINTING are invited for the printing and furnishing of all blanks and printed matter to be used by this Society during the coming year; also for the furnishing of lodge regalia, pins, etc., for the year 1923. Detailed information with specifications and conditions will be furnished on application. Bids will be opened in May, 1922.

SUPREME FOREST WOODMEN CIRCLE

MARY E. LA ROCCA, Supreme Guardian
DORA ALEXANDER TALLEY, Supreme Clerk

W. O. W. Building, Omaha, Neb.

"KRAUSE"

KNOWN AS THE BEST



ALL OVER THE WORLD

LEAF STAMPING AND EMBOSSEING PRESSES
HOFFMANN TYPE AND ENGRAVING CO.
112-114 E. 13th St., New York City
FULL LINE OF KRAUSE MACHINERY IN STOCK. LARGE STOCK BRASS TYPE

HOYT

Superior Type Metals

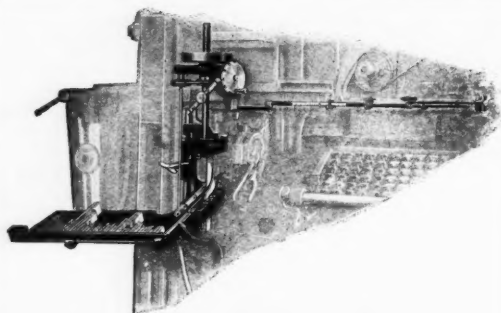
HOYT N. P. Metal is the ideal stereotype metal—it is properly mixed, flows freely, and can be remelted every day. Like the other HOYT type metals, it has been made in our own factory since 1874.

We Also Make

Hoyt Faultless Linotype Metal Hoyt AX Monotype Metal
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and Stereotype Metal

Our Service Department can help YOU on your type metal problems.

HOYT METAL CO. St. Louis. New York City.
Chicago. Detroit.



THE MOHR LINO-SAW

cuts slugs as they are ejected
from the mold of the Linotype or
Intertype to any desired length.
It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for
April 1, 1922.
State of Illinois } ss.
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the business manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—The Inland Printer Co.....632 Sherman st., Chicago, Ill.
Editor—Harry Hillman.....Chicago, Ill.
Managing Editor—Harry Hillman.....Chicago, Ill.
Business Manager—James Hibben.....Evanston, Ill.

2. That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 135 S. Central Park blvd., and Mrs. Clara J. Shepard, 135 S. Central Park blvd., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES HIBBEN,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1922.

REBECCA M. ROBERTSON, Notary Public.

(My commission expires April 15, 1923.)

LACLEDE SAW and MODEL B TRIMMER

Saws and Trims in One Operation

Equipped with the most rapid and simple method for mitering.

Can be used for out-mortising, under-cutting, mitering and all operations required of a composing-room saw.

The Table is level for all operations.

Column can not clog up.

Powerful work holder.

Write Dept. B for further information.

**LACLEDE
MFG. CO.**

119-121 North First Street, ST. LOUIS, MO.



Simple
Efficient
Accurate

Laclede Remelting Furnaces

Scientifically Designed and

Substantially Built in

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Jobbers and Dealers
Everywhere

Full Information upon
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MANUFACTURED BY THE

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119-121 N. MAIN STREET
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OPERATORS *Like* BOSTONS

GO into the bindery equipped with several kinds of wire stitchers and you will find it is the BOSTONS that are *always* in operation, stitching high-grade catalogue and booklet work with fine wire—rapidly, exquisitely. Talk with the operators and they will tell you *why* the BOSTONS are favorites—*why* they prefer BOSTONS to all other stitchers. The foreman—without bias—always extols BOSTON merit, productivity and efficiency. *Let us show you.*

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent for Boston Wire Stitchers



Fine Engraved
Christmas Greeting Cards
 Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.
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 Manufacturers of Engraved Greeting Cards
 149-57 North 12th Street - Philadelphia, Pa.

Write for
 Samples.



The Productimeter

Plain Figures. Sturdy Make.
 In Satisfactory Service since 1879.
 Get our Bulletin 41.

DURANT MANUFACTURING COMPANY
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AMERICAN STEEL CHASE COMPANY
 122 Center Street, New York

Type-Hi Disc Planer

Built expressly for Printers
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 Flat-Box Stereotypes

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Seal Presses

For Corporations, Societies, Lodges, Clubs, Notaries,
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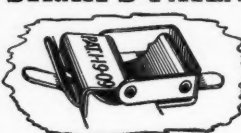
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
 45 Warren Street, New York, N. Y.

Vibrators for Gordon Presses

A guaranteed distributor without gears, cogs, springs
 or internal mechanism; works with all automatic
 feeders; all sizes; \$15 to \$20; write for free trial offer.

ACME MULTI-COLOR CO., 914 Grand Ave., Kansas City

STRAIT'S PATENT LEVER FEED GUIDE



*The Logical Successor to the Quad,
 because it is dependable and saves time*

Dozen, \$2.50; Half dozen, \$1.35
 Set (3) 75c; Extra Tongues, doz., 10c.

Sold by Dealers Everywhere
H. H. STRAIT, Mfr., Overland, Mo.

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We have a few bargains in **REBUILT PRESSES**. Let us know your needs.
 We specialize in repair parts for Campbell Presses and counters for printing
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 Avoid delay when in need of repairs by sending orders direct to office.

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you
 no matter where you are located.

ENGDAHL BINDERY

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Davoll's Static Eradicator

Eliminates static electricity troubles on cylinder presses,
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 Address **D. L. DAVOLL, care of The Baker Mfg. Co.,**
P. O. Box 275, New Bedford, Mass.

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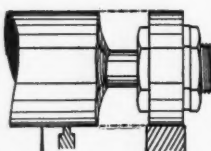
If you use **STEWART'S EMBOSSING BOARD**
 Simple, economical, durable

Sheets, 6 x 9 inches \$1.25 a dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

—WARNER— Expansion Roller Trucks



Will save their cost in ink alone.
 They have an expansion of one
 quarter of an inch, enabling you to
 keep your inking rollers type high
 at all times. The tires have 1/2-inch
 tread on press tracks, and tires are
 guaranteed for six months, are not
 affected by oil, ink, gasoline or
 benzine.

WARNER EXPANSION ROLLER TRUCKS will absolutely not slip on
 press tracks and will give a more even distribution of ink; it is also impos-
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 you a set of these trucks for one of your presses on thirty days' trial and
 convince yourself.

Manufactured and for sale by

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Edition Binding, Leather, Cloth, also Catalog.
Efficient Workmanship. Prompt Service.

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 Is Lost Money—Check It!**

KNOW TO THE MINUTE when work is started and finished;
 when orders are received and delivered; when letters are
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You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps
 cost little, are built for long service, and work quickly, smoothly
 and accurately. Send for catalogue showing various styles with prices.

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*Facsimile of Imprint
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Huber's Inks are made exclusively from Colors, Carbon Black and Varnishes made at our *own* factories. Thus we have full control over our raw materials and complete knowledge of their quality, purity and uniformity.

INK ECONOMY:

Huber's customers get the benefit of all the savings effected by manufacturing our own raw materials, such as the packing, selling and transportation expenses, the profits of the color and varnish manufacturer, etc.

INK DELIVERY:

Huber's offices are situated in all convenient large cities, making it possible for customers to receive the carload rates to these points and to receive the prompt attention and services of a branch office located in the vicinity.

Keep Posted

These facts
are worth
keeping for
Reference

"Huberiz-ing" means trying a Huber specimen each time you make an ink test. It will help you to get the *utmost* in Ink Quality, Ink Economy and Ink Delivery.

J-M-Huber

Dry Colors Carbon Black Varnishes Printing Inks

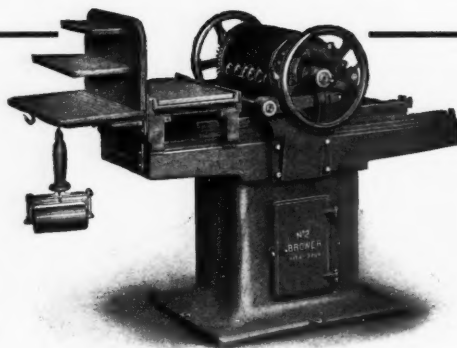
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It Pays to Huberize

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An Attractive Proof Gets a Quick O. K.

A clean, clear proof, one that is in every way equal to the finished product has a powerful influence on the customer. It invariably gets a quick O. K. and often wins the increase of an order. The firm, even impression of the

"B. B. B." Proof Press (Brower Ball-Bearing)

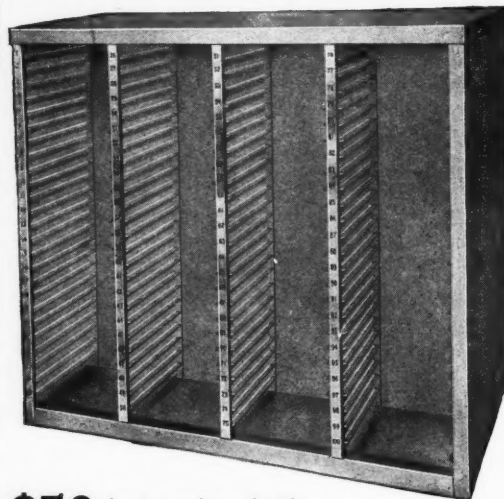
makes proofs that will please your customers.

No. 0 Brower, 14 x 20 inch Bed.
No. 2 Brower, 17 x 26 inch Bed.

A. T. H. BROWER COMPANY
233 West Schiller Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
BARNHART BROS. & SPINDLER
S. COOKE PROPRIETARY, Ltd'd, Sole Agents for Australia.

Buy Direct from the Maker



\$50 is the price of this
All-Steel Galley Storage Cabinet,
to hold 100 $8\frac{1}{2}$ x 13 steel galleys, finished in dark olive green
enamel baked on. Occupies floor space $14\frac{1}{2}$ x $43\frac{1}{2}$, $38\frac{1}{2}$ high.
A great space saver. Other sizes at proportionate prices.

We build anything in steel for the composing room.

CHICAGO METAL MFG. CO.
216 W. Ontario St., Chicago.

The
FUCHS & LANG MFG. CO.

Reputation—The estimation in which
a person or thing is held by others.
—STANDARD DICTIONARY.

RUTHERFORD 40 BLACK INK

owes its success to the repu-
tation it has with printers
as a general purpose black.

Sells for 35 cents per pound
in lots of 25 pounds.

Your order will be shipped promptly.

The Fuchs & Lang Mfg. Co.

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some day be a curiosity—a
reminder of the time when
check-alterations were accepted
as a necessary evil.

More banks and corporations every
year are using checks on National
Safety Paper—a means of protecting
every part of a check against fraudu-
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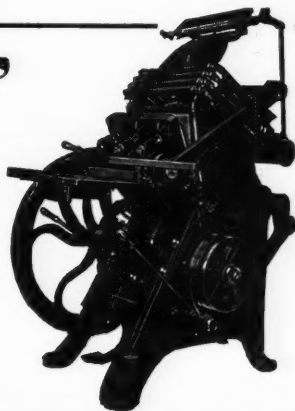
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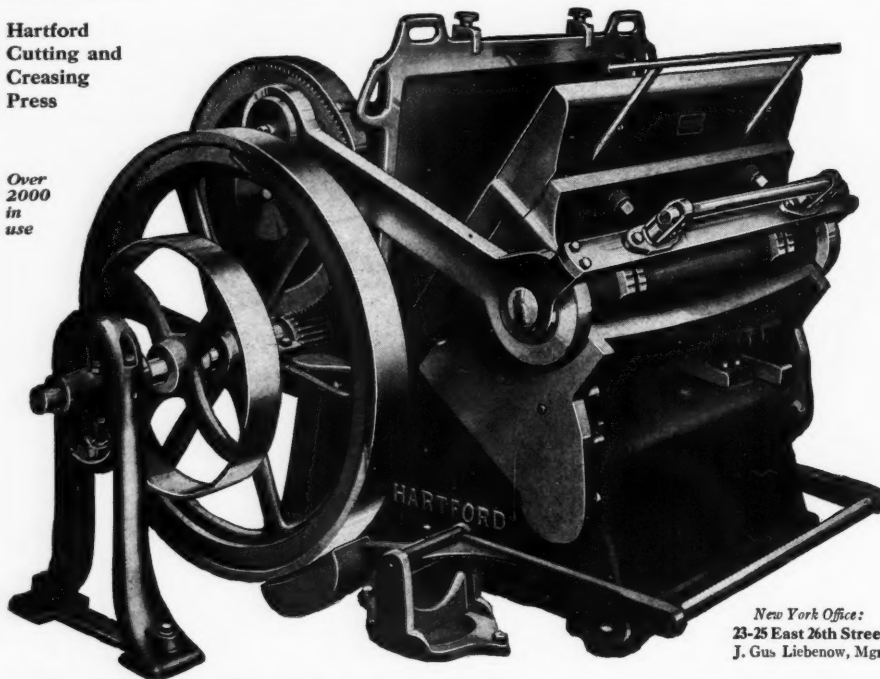


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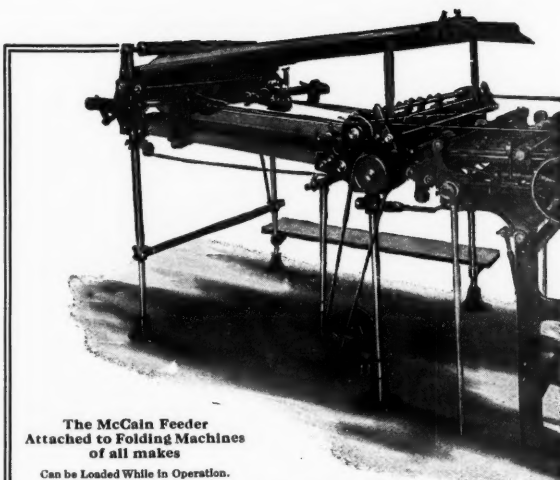
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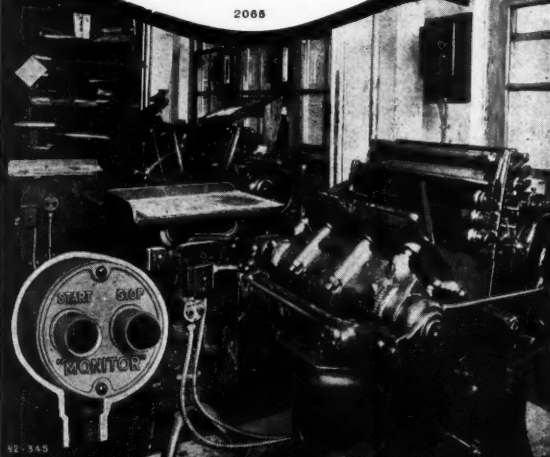
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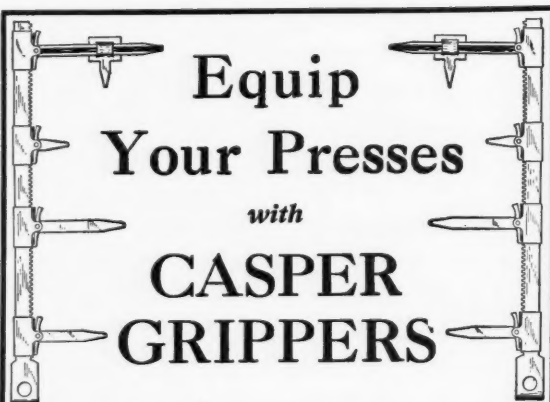
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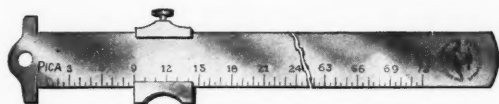
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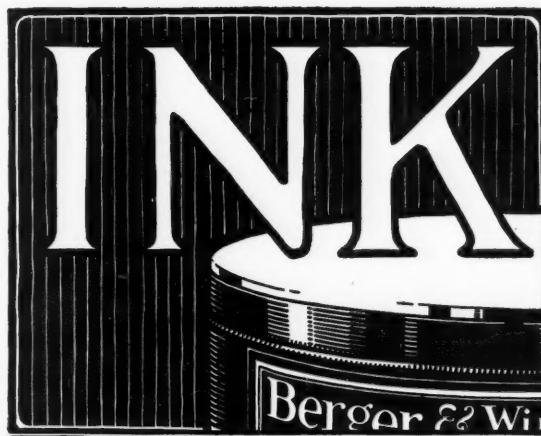
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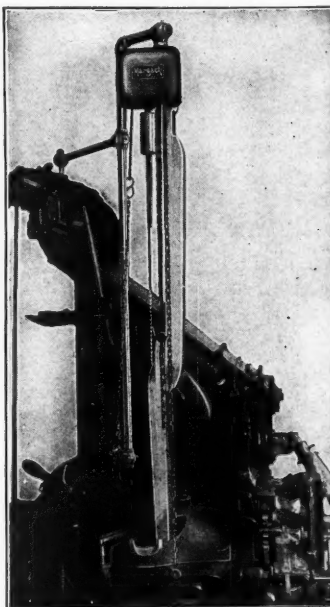
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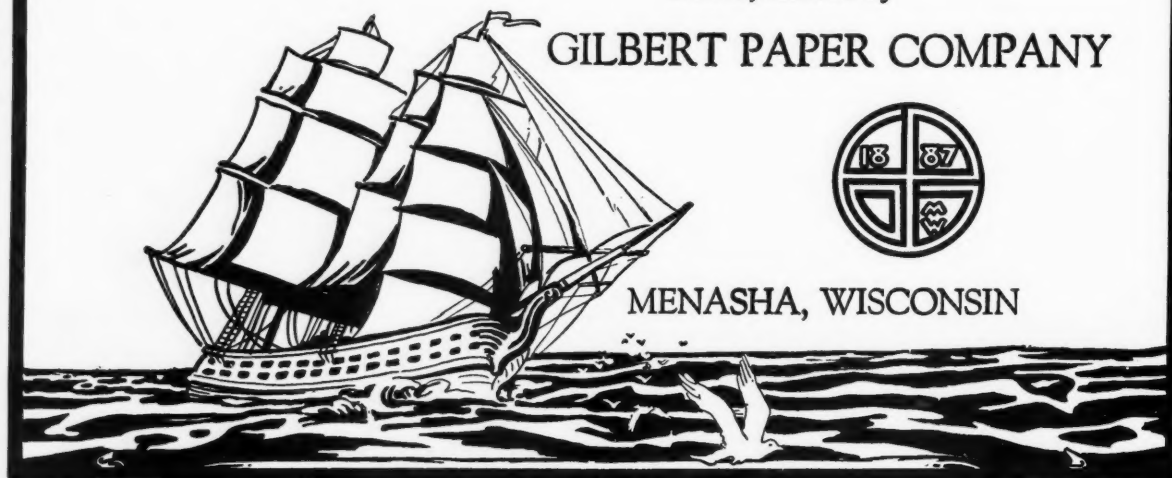


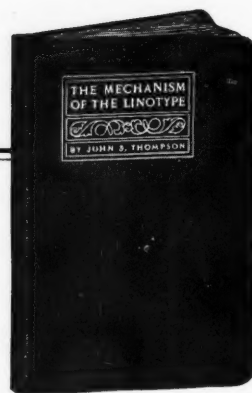
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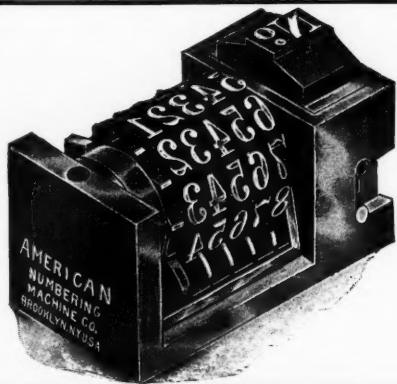
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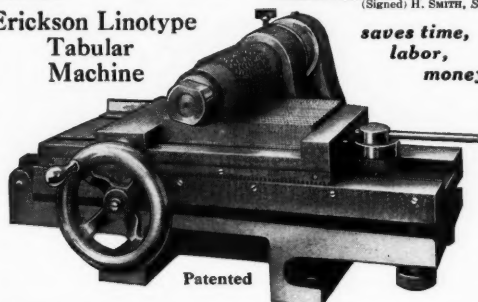
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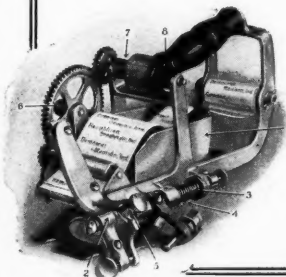
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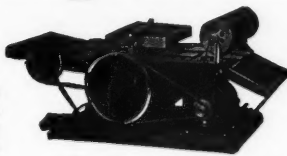
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